

# MSt in Women's, Gender, and Sexuality Studies



Course handbook 2022-23

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# 1. Foreword

## 1.1 Statement of Coverage

This handbook is designed as a guide for postgraduate students undertaking the Master of Studies in Women's, Gender, and Sexuality Studies. It applies to students starting the course in Michaelmas term 2022. The information in this handbook may be different for students starting in other years.

## 1.2 Version

This is version 1.0 of the Handbook for the MSt in Women's, Gender and Sexuality Studies, published on 9 September 2022.

## 1.3 Disclaimer

The *Examination Regulations* relating to this course are available at [2021-22, Master of Studies in Women's, Gender, and Sexuality Studies \(ox.ac.uk\)](https://www.ox.ac.uk/graduate-studies/examination-regulations). If there is a conflict between information in this handbook and the *Examination Regulations* then you should follow the *Examination Regulations*. If you have any concerns please contact the Graduate Studies Administrator: [interdisciplinary@humanities.ox.ac.uk](mailto:interdisciplinary@humanities.ox.ac.uk).

The information in this handbook is accurate as at September 2022, however it may be necessary for changes to be made in certain circumstances, as explained [at www.graduate.ox.ac.uk/coursechanges](https://www.graduate.ox.ac.uk/coursechanges). If such changes are made the department will publish a new version of this handbook together with a list of the changes, and students will be informed.

## 1.4 Welcome/Introduction

### What's in a name?

The MSt in Women's Studies was set up twenty-six years ago. Formally contributed to by five Humanities faculties (Classics, English, History, Medieval and Modern Languages, and Philosophy), it has always encompassed wider interdisciplinary perspectives (e.g. in Chinese studies, theology, and gender and development), and has offered exciting scope to follow distinctive independent intellectual pathways. It has been a very important generative context within Oxford for radical critical thought, and graduates of the MSt have gone on to academic, policy and cultural positions across the world.

The name of the course has its own history and political significance. From the academic year 2021-22 it became the MSt in Women's, Gender, and Sexuality Studies. Whilst this is an acknowledgement that the politics and the resonances of naming have changed, it does not represent a substantive change of intellectual position. On the one hand, the course has always embraced that conceptual range. On the other, it remains committed to the ongoing dynamic potentialities of feminist thinking in the broadest sense.

### The Humanities Division, Interdisciplinarity and Intersectionality

In addition to joining your MSt cohort, and a college, you are becoming a member of the Humanities Division. Inherently pluralistic and interdisciplinary, the Humanities Division is

intellectually committed to fostering conversations across boundaries, to challenging assumptions about existing norms and lines of demarcation. Encompassing the study of an extraordinary range of world languages, in addition to literatures, histories, philosophies, theologies, music and art, the Division emphasizes the critical role of language, and of translation, in both literal and metaphorical terms. The shared intellectual pursuit of what makes us human – and what could make us more humane – benefits from everyone’s input. Yours will be invaluable.

These aspirations are given tangible form in a variety of ways. The Oxford Centre for Research in the Humanities ([TORCH](#)) draws together some of the cross-cutting and innovative work from across our faculties. It offers an extensive cultural programme of talks, podcasts and themed networks, many of which are student-led and responsive to the ideas and interests of students. TORCH operates in a dynamic online space, as well as supporting in-person events.

One of the four flagship programmes within TORCH is Intersectional Humanities [<https://torch.ox.ac.uk/intersectional-humanities>]. The programme recognises the complex interaction of diverse markers of identity, categorisation and self-understanding: according to gender, sexuality, racialisation, disability, ethnicity, class, religion, citizen status, ideological standpoint, generation. The application of multiply-refracting interpretative lenses sharpens the focus of debate within feminist, queer, trans, non-binary, critical-race, post-colonial and disability studies, as well as carrying the potential to be more broadly transformative of intellectual and institutional structures and assumptions. The programme can only do this by remaining aware of the history of the concept of intersectionality as a critique of racialized and other forms of privilege, and is thus committed to openness, humility and self-reflexivity.

The Intersectional Humanities programme has a close affinity with the community of the MSt in Women’s, Gender, and Sexuality Studies, which has an embedded history of intersectional critical engagement in which theory and practice have cross-fertilised. The interplay of activism within and outside the academy speaks to the politics of naming – conspicuously to that of ‘woman’ – and to the understanding of all terminological descriptors in their most capacious sense.

Drawing on your energies and creativity, the Division acts as an advocate for the Humanities within and beyond the University. This role becomes more urgent by the day, as the critical perspectives, tolerance and profound cultural insights that our field of study brings to the public sphere are under renewed threat.

## 1.5 Useful contacts

### Course Contacts

If you have any queries, one of the following people should be able to help:

**Professor Jane Garnett** - Co-Convenor

Email: [jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk)

**Dr Pelagia Goulimari** - Co-Convenor

Email: [pelagia.goulimari@ell.ox.ac.uk](mailto:pelagia.goulimari@ell.ox.ac.uk)

**Mrs Karina Beck** – Graduate Studies Administrator

Email: [interdisciplinary@humanities.ox.ac.uk](mailto:interdisciplinary@humanities.ox.ac.uk)

Phone: 01865 615264

**tb** – Academic Mentor

**Dr Katherine Morris** – Feminist Theory Co-Convenor

Email: [katherine.morris@mansfield.ox.ac.uk](mailto:katherine.morris@mansfield.ox.ac.uk)

**Dr Sneha Krishnan** – Approaches to Feminist Research Co-Convenor

Email: [sneha.krishnan@ouce.ox.ac.uk](mailto:sneha.krishnan@ouce.ox.ac.uk)

Any member of the course team may be contacted by email to arrange a meeting. Your course convenors and academic mentor may also be available at specific times each week for discussion, please see the timetable for more details.

### Other contacts

You may also find the following contacts helpful:

#### IT Services

Online enquires: <https://help.it.ox.ac.uk/help/request>

Phone: 01865 (6)12345

#### Library

Online enquiries: <https://www.bodleian.ox.ac.uk/ask>

#### Disability Advisory Service

Email: [disability@admin.ox.ac.uk](mailto:disability@admin.ox.ac.uk)

Please see section 7 for further information on who to contact for support.

## 1.6 Governance and Oversight of the Course

The MSt in Women's, Gender, and Sexuality Studies is overseen by a Steering Committee which consists of the Course Convenors, senior academics from participating faculties, and two student representatives. The Steering Committee meets once each term.

## 1.7 Key Places

Teaching for your courses may take place in any of the participating Faculties, or in any College.

A searchable map of Oxford University locations is available here:

<https://www.ox.ac.uk/visitors/map?wssl=1>

We anticipate your core lectures and seminars will primarily take place in the following venues. Please click on the links for location and access information:

**Interdisciplinary Masters' Room**, Tim Gardam Building, St Anne's College

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232425>

**Examination Schools**

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23233550>

### Radcliffe Humanities

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:55095840>

### Wadham College

<https://maps.ox.ac.uk/embed.html#/places/oxpoints:23232479>

The Faculties participating in the course are:

**Faculty of Classics:** <https://www.classics.ox.ac.uk/>

**Faculty of English Language and Literature:** <https://www.english.ox.ac.uk/>

**Faculty of History:** <https://www.history.ox.ac.uk/>

**Faculty of Medieval and Modern Languages:** <https://www.mod-langs.ox.ac.uk/>

**Faculty of Philosophy:** <https://www.philosophy.ox.ac.uk/>

## 1.8 Important Dates

### Dates of Full Term

The dates of Full Term in the academic year 2022-23 are as follows:

Term	From	To
Michaelmas 2022	Sunday 9 October	Saturday 3 December
Hilary 2023	Sunday 15 January	Saturday 11 March
Trinity 2023	Sunday 23 April	Saturday 17 June

Where there is reference to '1<sup>st</sup> week', '6<sup>th</sup> week', etc., this applies to the weeks of Full Term, during which classes run. '9<sup>th</sup> week', '10<sup>th</sup> week', etc. are the weeks immediately after Full Term. The week immediately before Full Term is commonly known as '0<sup>th</sup> week'. By convention, Oxford weeks begin on a Sunday.

### Teaching dates

Details of your core seminars and lectures are detailed in this handbook (see Teaching and Learning, section 3), or may be confirmed early in Michaelmas Term or at your induction sessions.

Dates and times for your option course classes should be communicated to you by your host faculty or option tutor; these may have to be discussed and agreed with your option tutors and fellow students at the beginning of term to avoid clashes with core teaching.

### Summative Assessment Deadlines

Your summative assessments will be due as follows. The submission times and dates must be strictly adhered to; please see Assessment (section 4), and the Exam Conventions for more details.

Assignment	Date	Time
Michaelmas Option Essay	Friday of Week 8, Hilary Term	12 noon
Hilary Option Essay	Friday of Week 1, Trinity Term	12 noon
Dissertation	Friday of Week 8, Trinity Term	12 noon

### Formative Assessment Deadlines

Your formative assessments will be due as follows:

Assignment	Date
Draft Michaelmas Essay	Friday of Week 0, Hilary Term
Feminist Approaches to Research Formative Assessment	Friday of Week 0, Hilary Term
Draft Hilary Essay	Friday of Week 10, Hilary Term

### Other important deadlines

Please also note the following important dates. Unless otherwise indicated, the required information should be sent to the course administrator.

Action required	Date
Submit Hilary Term Option Preferences	Friday of Week 6, Michaelmas
Allocation of Dissertation Supervisor	Friday of Week 6, Michaelmas
Make contact with Hilary Option Tutor	Friday of Week 8, Michaelmas
Submit essay and dissertation titles for approval	Friday of Week 5, Hilary Term

## 2. Course Content and Structure

The Master of Studies in Women's, Gender, and Sexuality Studies is a 9-month course at FHEQ Level 7.

### 2.1 Course Aims

The programme aims to enable its students to:

- acquire knowledge and understanding of a wide range of theoretical issues raised by women's, gender and sexuality studies;
- develop the ability to identify, understand and apply critically key concepts and principles in women's, gender and sexuality studies;
- reflect on humanities research methodology and ethics, and on the challenges of interdisciplinary work, and to acquire practical research skills which draw creatively on the practice of those academic disciplines relevant to their own interests;
- gain a critical knowledge of the scholarly literature relevant to their particular options and research projects;
- develop skills in written and oral communication, and in the presentation of academic work, displaying sustained argument, independent thought and lucid structure and content;
- pursue further research informed by the approaches and theoretical questions raised by women's, gender and sexuality studies, or to apply these theories and approaches to other fields of activity.

### 2.2 Intended Learning Outcomes

#### ***Knowledge and understanding***

On completion of the course, students will have:

- acquired a general understanding of the theoretical and methodological issues raised by women's, gender and sexuality studies;
- acquired some specialist knowledge of relevant primary and secondary literature;
- developed greater intellectual flexibility in drawing constructively on approaches and material from different disciplines;
- developed an intellectual depth and grasp of profounder issues.

#### ***Intellectual skills***

On completion of the course, students will have:

- acquired intellectual sophistication in handling theoretical and methodological issues;
- proved able to apply conceptual tools and questions suggested by a range of disciplines to their own particular projects in women's, gender and sexuality studies;
- gained a grounding in relevant research methods and have written a dissertation, which may constitute a basis for proceeding to a future research degree.

### ***Transferable skills***

On completion of the course, students will be able to:

- find information, organise and deploy it, including through the use of libraries and information technology;
- use such information critically and analytically;
- consider and solve complex problems;
- work well independently and in co-operation with others;
- effectively structure and communicate their ideas in a variety of written and oral formats;
- plan and organise their use of time effectively.

## **2.3 Course Structure**

The Master of Studies in Women's, Gender, and Sexuality Studies comprises four compulsory elements:

**A. Core Course: Feminist Theory**

**B. Core Course: Approaches to Feminist Research**

**C. Two Option Courses**

**D. Dissertation**

### **A. Core Course: Feminist Theory**

This course runs in Michaelmas Term, and is taught through lectures given by specialists from a range of disciplines who all have research experience in the field of women's, gender and sexuality studies, and a two-hour seminar, chaired by two academics.

*Aims* (longer-term and more conceptual):

- to identify key questions and moments in the history of modern feminist theory;
- to develop collective and individual confidence in understanding and explaining difficult conceptual material verbally and on paper;
- to improve an understanding of the interdisciplinarity of women's, gender and sexuality studies and the role of theory in that project.

*Objectives* (shorter-term and more functional goals):

- to pay close attention to the argument and structure of key texts in or significant to feminist theory based on the shared designated reading carried out by the group;
- to respond to the central core lectures provided in feminist theory through seminar discussion;
- to support the development of thinking and argument in relation to course requirements (Option essays and dissertation).

The weekly lectures introduce students to major issues in the development of feminist theory, and provide an opportunity for students to meet a wide range of academics with diverse professional interests in women's, gender and sexuality studies.

This seminar will meet weekly. In order to be prepared for it you must have attended the theory lectures and have read the Required Reading (see Appendix A) for those lectures. The lectures are open to all members of the University but the seminar is only open to those enrolled on the Women's Studies master's programme this year.

The role of the seminar convenors is to facilitate discussion and share their expertise. We have annotated the reading list to highlight the texts on which we think discussion might most profitably focus. There is a lot of reading for this course but we have selected the works we consider most significant or those that will benefit from more discussion (often because they are more conceptually challenging).

Seminars will usually take the form of a) reviewing of the week's lecture; addressing questions, queries, understanding and b) c. two presentations by MSt students relating to one or more works on the lecture reading list identified as key by the seminar convenors (asterisked texts in bold on your annotated lecture list). You should expect to sign up for one seminar presentation.

## **B. Core Course: Approaches to Feminist Research**

This course runs in Michaelmas, and aims to:

- develop your understanding of the research process;
- familiarize you with key feminist concepts and questions about research methodology;
- introduce you to a range of the approaches and resources used by feminist researchers in the humanities;
- provide the foundation from which students can explore interdisciplinary approaches to women's, gender and sexuality studies;
- promote awareness of and foster the ability to use both traditional research aids and those being developed by information technology;
- encourage self-reflexivity and critiques pertaining to the nature of feminist knowledge generation.

One purpose of this seminar is to prepare students to undertake their own research for the MSt dissertation—providing a general foundation for the more detailed and specialized work done by individual students with their assigned dissertation supervisors. But it also has a more general purpose, namely helping you to understand and critically evaluate the research literature you will be reading for all parts of the MSt course. It is inherently intersectional and activist.

There will be eight weekly seminars of 90 minutes, in which students are introduced to a wide variety of disciplinary approaches. These are led by a group of feminist researchers from across disciplines, providing opportunities for MSt students to engage in discussion with experienced users of the various approaches covered.

Preparatory reading will be set in most weeks (see Appendix B): it is expected that all students will complete this reading in advance of the session so that they can participate fully in discussion of the questions it raises. Most sessions will include a practical task, to be done either before the session or in class in small groups.

This element of the course is not formally assessed: you must complete the written assignment satisfactorily, and you will receive formative feedback on it, but it will not be given a mark and will not count towards the final degree result (rather it will feed into the work you do for your dissertation, where your ability to select an appropriate approach and apply it effectively to your chosen research topic will be among the formal assessment criteria). The assignment is to write a dissertation proposal, which systematically addresses the issues raised by the Approaches course in relation to your own dissertation topic. You should consider the choice of a question and how that question relates to ongoing debates in women's, gender and sexuality studies; the selection of an approach or approaches to the question; any ethical questions that approach raises and how they will be dealt with; the availability of primary sources (if relevant) and what issues need to be considered when using them; and you should include an indicative bibliography listing a selection of what you consider to be the most important secondary sources which a dissertation on your chosen topic should review and discuss. The deadline for submitting this work is Friday of week 0 in Hilary Term, and individual feedback sessions will be organised by Jane Garnett in the first two weeks of Hilary Term.

### C. Two Option Courses

Students study one Option Course in **Michaelmas Term** and one in **Hilary Term**, selecting from a range of choices offered by tutors who are predominantly in the participating faculties of Classics, English, History, Modern Languages, and Philosophy.

The Option Courses aim to allow students to:

- deepen their knowledge of areas familiar from undergraduate degree experience;
- explore new fields within the Humanities and beyond;
- promote their awareness and practice of interdisciplinary enquiry;
- integrate feminist theories and methodologies into academic practice.

You can expect to see your option tutor for 4-6 small group sessions, for which you will produce pieces of formative written work, and may also prepare oral presentations. Your tutor will explain the precise number/combination of pieces. Option courses vary in their format, but students must meet the obligations established by your tutor.

The tutor will provide formative feedback (including a general indication of standard) on a draft of your essay. If students miss the draft essay deadline then the option tutor is not obliged to offer feedback.

The Option Courses are examined by a submitted essay (see section 4).

Please note that you are not guaranteed to get a place on your preferred options: some options may be over-subscribed, others may not run because of insufficient numbers. In such circumstances the course convenor will make every effort to ensure that you are able to take options that are appropriate to your interests.

### D. Dissertation

The dissertation (up to 12,000 words, and not less than 10,000 words) is on a subject of your choice. The short dissertation aims to provide students the opportunity to:

- create their own research agenda;

- deploy the theoretical sensitivity, methodological sophistication and practical academic skills developed by the earlier elements of the course;
- make an initial foray into an area which may expand into a doctoral thesis.

For those intending to go on to doctoral research the dissertation will normally begin the exploration of the topic which will be further explored in the doctorate. The subject matter of the dissertation may be related to that of either or both of the two pieces of written work submitted for the Option courses but material deployed in such pieces of work may not be repeated in the dissertation.

Initial discussions about the topic of the dissertation should take place in Michaelmas Term, and students are strongly encouraged to approach potential dissertation supervisors (with the support and guidance of the MSt directors) by Week 6 of Michaelmas Term.

A student should expect to have regular meetings (up to a total of six hours) with a dissertation supervisor during Hilary and Trinity terms. The supervisor may expect some preliminary written work during Hilary Term, and will certainly expect to read one or more drafts of the dissertation during the earlier part of the Trinity Term. When asking supervisors to read work, students should ensure that they give adequate time for such reading and comments. Supervisors and others are permitted to give bibliographical help with and discuss drafts of dissertations.

## 3. Teaching and Learning

### 3.1 Organisation of Teaching and Learning

This section of the handbook aims to clarify how teaching and learning will take place on the MSt in Women's, Gender, and Sexuality Studies.

If you have any issues with teaching or supervision please raise them with the course directors, or with the administrators, as soon as possible so that they can be addressed promptly. If you remain dissatisfied, details of whom to contact are provided in section 7 complaints and appeals.

As an interdisciplinary programme, the degree is administered by the Humanities Division, who is responsible for the organisation and delivery of the course. The teaching is delivered by academic staff who are based in faculties or departments. The course is managed by the MSt in Women's, Gender, and Sexuality Studies Steering Committee.

The role of colleges is primarily supportive. You will be allocated a college advisor who will provide a focal point for your relationship with the college, and general academic or pastoral advice and assistance throughout your course of study.

One of the course directors will usually be your general supervisor. They will provide you with regular information as to your progress and, where problems arise, provide guidance and assistance as to necessary corrective action.

You will be allocated a dissertation supervisor who may be the same person as the general supervisor, or another person. They will support you in the writing of your dissertation through a pattern of regular meetings and ensure that you work to a planned framework with clearly agreed stages.

The academic mentor supports the work of the programme convenors by fostering group identity among students on the course, and will act as mentor for your studies and research.

#### Induction

At the start of the academic year, in the week before the beginning of formal classes (this is called week 0), there will be induction sessions to introduce you to the course and to life as a Masters student at Oxford. Here is the timetable:

Session	With	Day	Time	Venue
<b>Introductions and Course Overview</b>	Pelagia Goulimari Jane Garnett	Monday, Week 0	9:45am	tbc
<b>Library Induction</b>	Helen Scott	Monday, Week 0	12.15pm	Taylorian Library
<b>IT Services</b>	Graham Addis	Monday, Week 0	2pm	Teams (Online)
<b>Careers</b>	Julia Sadler	Monday, Week 0	3pm	Teams (Online)
<b>Library Workshop (Intro to Specialist Resources)</b>	Helen Scott	Monday, Week 1	11am	English Faculty Library

## Michaelmas Term

Teaching	Day	Weeks	Time	Venue
Feminist Theory Lecture	Tuesday	1-8	2-3pm	tbc
Approaches to Feminist Research Seminar	Tuesday	1-8	4-5.30pm	Wadham College
Academic Mentor Meetings	tbc	1, 3, 5, 7	tbc	Interdisciplinary Room, St Anne's
Feminist Theory Seminar	Friday	1-8	10am-12pm	Wadham College
Option Course	As determined by option tutor			
<b>Other Key Dates/Events</b>				
Submit Hilary Term Option Preferences	by Friday of Week 6			
Allocation of Dissertation Supervisor	by Friday of Week 6			
Make contact with Hilary Option Tutor	by Friday of Week 8			

## Hilary Term

Teaching	Day	Weeks	Time	Venue
Academic Mentor Meetings		1, 3, 5, 7	tbc	Interdisciplinary Room, St Anne's
Feminist Thinking Seminar	Friday	1, 3, 5, 7	2-4pm	tbc
Option Course	As determined by option tutor			
<b>Formative Assessment</b>				
Draft Michaelmas Essay	Friday	0	12 noon	To option tutor
Approaches to Feminist Research Assignment	Friday	0	12 noon	To Jane Garnett
Draft Hilary Essay	Friday	10	12 noon	To option tutor
<b>Summative Assessment</b>				
Michaelmas Option Essay	Friday	8	12 noon	Inspira
<b>Other Key Dates/Events</b>				
Submit Essay and Dissertation Topics	by Friday of Week 5			

## Trinity Term

Teaching	Day	Weeks	Time	Venue
Academic Mentor Meetings		1, 3, 5, 7	tbc	Interdisciplinary Room, St Anne's
Feminist Thinking Seminar	Friday	1, 3, 5, 7	2-4pm	tbc
Summative Assessment	Day	Weeks	Time	Venue
Hilary Option Essay	Friday	1	12 noon	Inspira
Dissertation	Friday	8	12 noon	Inspira
Other Key Dates/Events				
Feminist Thinking Conference	Date tbc			

### 3.2 Expectations of Study

Students are responsible for their own academic progress. You should treat the course as a full-time job. You might therefore expect to work 35-40 hours per week during term.

Attendance at lectures and seminars is compulsory – you must inform the seminar convenors (by email) in good time if you cannot attend and provide your reason. Failure to provide satisfactory reasons and/or repeated or unexplained absence will be followed up through contact with the steering committee and/or your college. The success of the seminar relies on the full and active participation of all its members.

In your preparation and learning, aim to be self-motivated and to pursue your interests. At Oxford, perhaps more than in some other institutions, it is hoped that you will develop your own ideas and share them in seminar discussion, supported by appropriate evidence. In written work, try to develop your own argument, in dialogue with existing views, so that you are bringing something distinctive to the topic being explored. Seminars and tutorials are conceived as a discussion among equals, where everyone – students and tutors – collaborates in sharing thoughts and moving towards intellectual clarity.

## 4. Assessment

### 4.1 Assessment structure

The course is assessed through:

- Michaelmas term Option essay
- Hilary term Option essay
- Dissertation

The three assessments have equal weight, however specific marks in each are required to graduate with a given classification; details are in examination conventions (Appendix D, Final outcome rules).

Deadlines for submissions are in section 1 above (Summative Assessment Deadlines).

### 4.2 Formative Assessment

Opportunities for informal feedback will be provided through discussion with tutors in the small-group teaching environment of the Option courses, interaction with peers (such as feedback on an oral presentation) in the core course seminars, and discussion with peers and the Academic Mentor in the informal weekly sessions that they convene. You may also meet with your College Advisor to discuss your academic progress, as they will have access to your academic tutors' termly feedback via GSR (see below).

Formative feedback will be provided by tutors on work completed (whether readings prepared, an oral presentation or an essay) during the Option courses; in particular, your Option tutor will give written feedback and a general indication of standard on a draft of the submitted essay, where the draft has been provided in a timely manner (see above).

Supervisors will also supply feedback on preparatory work for the Dissertation through oral discussion in supervision meetings and through written feedback on a draft. All your tutors will provide termly written feedback on your progress via the Graduate Supervision Reporting (GSR), an online reporting system (explained in full below).

### 4.3 Summative Assessment

Full details of the procedures for summative assessment are given in the Examination Conventions and Regulations. **You should read these carefully before embarking on any examined work.**

**Examination regulations** are the formal register of the structure of the examinations of the course.

The examination regulations are at

<https://examregs.admin.ox.ac.uk/Regulation?code=mosiwgandsexustud&srchYear=2022&srchTerm=1&year=2021&term=1>

Marks for individual assessments will be released with the publication of the degree outcome. You will receive assessors' feedback on the essays and dissertation at the end of the examination cycle.

**Examination conventions** are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how your examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of your award. They include information on: marking and classification criteria, scaling of marks, progression, resits, use of viva voce examinations, penalties for late submission, and penalties for over-length work.

**The examination conventions are in Appendix D and on Canvas :**

<https://canvas.ox.ac.uk/courses/176105>

The structure and timetable for the examined elements of the course are as follows:

Assessment	Deadline	Time
Michaelmas Option Essay	Friday of Week 8, Hilary Term	12 noon
Hilary Option Essay	Friday of Week 1, Trinity Term	12 noon
Dissertation	Friday of Week 8, Trinity Term	12 noon

A form detailing the titles and proposed topics for the Option Essays and Dissertation must be submitted for approval (via the course administrator) not later than **Friday of Week 5 of Hilary Term**.

### Michaelmas Option Essay

The Michaelmas Option is examined by an essay of 6,000-7,000 words, including footnotes and excluding bibliography. Students must also submit a brief abstract (no more than 300 words) outlining the rationale and the approach of the option essay.

Once approved, no change of topic or of title will be permitted to the Michaelmas Option Essay after **Friday of Week 5 of Hilary Term**, without written consent from the Chair of the Examination Board.

### Hilary Option Essay

The Hilary Option is examined by an essay of 6,000-7,000 words, including footnotes and excluding bibliography. Students must also submit a brief abstract (no more than 300 words) outlining the rationale and the approach of the option essay.

Once approved, no change of topic or of title will be permitted to the Hilary Option Essay **after Friday of Week 8 of Hilary Term**, without written consent from the Chair of the Examination Board.

### Dissertation

Students will submit a dissertation of up to 12,000 words, and not less than 10,000 words, including footnotes and appendices but excluding bibliography. Students must also submit a brief abstract (no more than 500 words) outlining the rationale and the approach of the dissertation.

Initial discussions on the topic should take place in Michaelmas Term. Each student should discuss with Dr Goulimari the proposed research area, so that they can arrange for a dissertation supervisor to be appointed, by the end of Week 6 of Michaelmas Term at the latest.

Once approved, no subsequent change of topic or of title will be permitted to the Dissertation **after Friday of Week 4 of Trinity Term**, without written consent from the Chair of the Examination Board.

#### 4.4 Good Academic Practice and Avoiding Plagiarism

Plagiarism is presenting someone else's work or ideas as your own, with or without their consent, by incorporating it into your work without full acknowledgement. All published and unpublished material, whether in manuscript, printed or electronic form, is covered under this definition. Plagiarism may be intentional or reckless, or unintentional. Under the regulations for examinations, intentional or reckless plagiarism is a disciplinary offence. For further guidance, please see Appendix E below. More information about on plagiarism may be found here: [www.ox.ac.uk/students/academic/guidance/skills/plagiarism](http://www.ox.ac.uk/students/academic/guidance/skills/plagiarism)

Properly referencing your sources in written work can not only help you to avoid breaking the University's plagiarism rules, but can also help you to strengthen the arguments you make in your work. Advice on referencing may be found in Appendix F below. Further general guidance on referencing may be found here:

<https://www.ox.ac.uk/students/academic/guidance/skills/referencing>

#### 4.5 Entering for University examinations

The Oxford Students website gives information on the examination entry process and alternative examination arrangements: [www.ox.ac.uk/students/academic/exams](http://www.ox.ac.uk/students/academic/exams).

#### 4.6 Submitted Work

Deadlines for submitting your assessments are above.

All summative assessments must be submitted online via Inspera; no concomitant copy may be submitted, for any purpose. Ensure you are familiar with the online submission process in advance of any deadline. Full information is provided on the Oxford students website ([www.ox.ac.uk/students/academic/exams/submission](http://www.ox.ac.uk/students/academic/exams/submission)).

##### **Please note:**

- The submission time (noon) and date must be strictly adhered to unless you have been given permission by the Proctors (via your college) to submit at a later time and date. Penalties will be imposed by the Board of Examiners for work that is submitted after the deadline.
- **No acknowledgments are to be included** in essays or the dissertation. This to minimise any possibility of students being identified ; the process of assessment examination is anonymous.

##### Electronic submission

- All submitted files must be in PDF format.

- Hardware or internet connectivity problems unrelated to the Inspira system will not be accepted as mitigating factors for late submission. **Make frequent backups of your work, and give yourself plenty of time to make your submission.**
- You will need to use the course coversheet (provided online) as first page of the work. Remember to put your **candidate number, assignment title and word count on the front page** of your work. **Do not** add your name, student number, college or supervisor to any part of the work.
- Take time to check your submission before submitting it online. Make absolutely sure that the file you are submitting is the correct and final version.

#### Word limits:

- **Include**
  - footnotes/endnotes
  - quoted text
- **Exclude**
  - title
  - table of content
  - Illustration and table captions/ legends
  - bibliography
  - appendices

### **4.7 Problems completing assessment**

There are a number of University processes in place to help you if you find that illness or other personal circumstances are affecting your assessments or if you experience technical difficulties with an online exam or submission. Full information is available on the Oxford students website ([www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment](http://www.ox.ac.uk/students/academic/exams/problems-completing-your-assessment)). If you are late in handing work in or believe you will not meet a deadline, you should consult your college Senior Tutor as a matter of urgency.

### **4.8 Examiner's Reports**

Past examiner's reports can be accessed on the course Canvas site. Students are strictly prohibited from contacting external examiners directly. If you are unhappy with an aspect of your assessment you may make a complaint or appeal.

### **4.9 Research Integrity**

Students are strongly encouraged to participate in research ethics training; details of the online course, and of termly in-person training sessions for Humanities and Social Sciences students can be found here: [Integrity and ethics training | Research Support \(ox.ac.uk\)](http://integrityandethicstraining.org.uk)

## 5. Skills and learning development

### 5.1 Academic Progress

At the end of each term, the relevant tutors/supervisors will submit a report, on the Graduate Student Reporting system (GSR), about your academic progress.

Within GSR you have the opportunity to contribute to your termly reports by reviewing and commenting on your own progress. You are strongly encouraged to take the opportunity to do this, and to record also any skills training you have undertaken or may need to undertake in the future, and your engagement with the academic community (e.g. seminar and conference attendance).

Students are asked to report in weeks 6 and 7 of term. When reporting on academic progress, you should review progress during the current term, and measure this progress against the timetable and requirements for your programme of study and briefly describe which subject-specific research skills and more general personal/professional skills you have acquired or developed during the current term. You should include attendance at relevant classes that form part of your programme of study and also include courses, seminars or workshops offered or arranged by faculties in the Humanities Division. Students should also reflect on the skills required to undertake the work they intend to carry out. You should mention any skills you do not already have or you may wish to strengthen through undertaking training.

Once you have completed your sections of the online form, it will be visible to your tutors and to your College Advisor. College advisors are a source of support and advice to students, and it is therefore important that they are informed of your progress, including concerns (expressed by you and/or your supervisor). It is, however, to Prof Garnett or Dr Goulimari, the co-directors of the programme, that you should turn if any problems with the programme need addressing directly. These GSR reports provide a shared channel for recording and reflecting on your progress, and for identifying areas where further work is required.

Please note that if you have any complaints about the supervision you are receiving, you should raise this immediately with one of the Course Directors. Do not wait for the end-of-term supervision reporting process.

If you have any questions or concerns that are not of an academic nature, please email the course administration as and when you need.

### 5.2 Opportunities for skills training and development and to engage in the Humanities Division's research community

There are a number of services and programmes across the University that provide support in developing yourself both personally and professionally. These opportunities complement the development opportunities provided through your own activities – within and beyond your research – and those provided by your faculty.

Training in IT skills for study and research is available at <http://www.skillstoolkit.ox.ac.uk/>

The Bodleian Library holds workshops on information discovery, referencing, impact, intellectual property, open access and data management:

<http://www.bodleian.ox.ac.uk/using/skills>

## Humanities Researcher Development and Training Programme

The Humanities Researcher Development and Training Programme is a comprehensive personal and professional development programme of events, opportunities, workshops and resources to support and develop Humanities researchers at all stages of their career from postgraduate level upwards. Some opportunities are bespoke and developed in-house; others are provided through external partners, student support services or in partnership with faculties. The programme serves all the faculties of the Humanities Division and any researchers working in Humanities-related subject areas.

The aims of the programme are:

- To train our postgraduate students and postdoctoral researchers to become research leaders of the future
- To empower postgraduate students and postdoctoral researchers to become pioneers in a range of careers and professions, within and beyond the sphere of higher education
- To enhance our postgraduate students' and postdoctoral researchers' disruptive voice as active citizens who are confident speaking truth to power, and as ambassadors for the Humanities

Experiential, hands-on learning is fundamental to our approach, with student-led and early career researcher-led initiatives and projects being generated and supported through a range of funds and initiatives such as the AHRC-TORCH Graduate Fund, Student Peer Review College, and the annual Public Engagement with Research Summer School. All of these mechanisms are in turn run (with support from the Researcher Development and Training Manager) by early career researchers themselves.

### How to get involved

The Humanities Researcher Development and Training Programme is open to all postgraduate students (Master's and DPhil) and early career researchers (including college appointments and those on teaching-only contracts) in the Humanities Division.<sup>1</sup> An extensive programme of opportunities runs throughout the academic year, arranged into a number of 'pathways':

**Business and Entrepreneurship** – pitch an idea to the Humanities Innovation Challenge Competition and win £2,000, or find out what history can teach us about entrepreneurship through the Said Business School's series of lectures on 'Engaging with the Humanities'

**Career Confidence** – explore your options, develop your CV, draft cover letters for roles within or beyond academia, practise fellowship interview techniques, enhance your digital profile or learn how to give a teaching presentation. We work closely with the Careers Service, who offer tailored support for postgraduate and postdoctoral researchers (see below)

**Digital Humanities** – learn how to encode text, 3D-scan museum objects and write code, or participate in the world-leading Digital Humanities at Oxford Summer School

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<sup>1</sup> Postgraduate students in social sciences who are in receipt of AHRC funding are also eligible to participate.

**Heritage** – network with industry leaders in the heritage sector, learn how to set up a research collaboration with a heritage organisation, take a tour of a museum under development with a lead curator, or contribute to [Trusted Source](#), the National Trust’s research-led online knowledge bank

**Public Engagement with Research** – create a podcast, practise on-camera interviews, learn the techniques of ‘storytelling’ when talking about your research, apply for funding to support a public engagement project for your research through the Graduate Fund, or participate in the annual [Public Engagement with Research Summer School](#)

**Preparation for Academic Practice** – attend workshops on writing journal articles, preparing for the DPhil viva, organising a conference, or using EndNote. Pitch your idea for a monograph to editors from world-leading publishing houses, and prepare a fieldwork application for ethical review.

**Creative Industries** – participate in workshops led by organisations in the creative industries, develop a research collaboration, or learn about career opportunities in this sector

**Teaching** – build on the training offered by your faculty (Preparation for Learning and Teaching at Oxford) and gain accreditation to the Staff and Educational Development Association by enrolling in [Developing Learning and Teaching](#) seminars. Attend workshops on applying your teaching experience to the job application process, or learn how to teach with objects at the Ashmolean Museum.

All our events and opportunities are **free** to attend, and a number of workshops, particularly those in the ‘Preparation for Academic Practice’ pathway, are repeated each term. See [www.torch.ox.ac.uk/researcher-training](http://www.torch.ox.ac.uk/researcher-training) for the calendar of upcoming events and for more information about the programme. You can also email the Humanities Researcher Development and Training Manager, Caroline Thurston, at [training@humanities.ox.ac.uk](mailto:training@humanities.ox.ac.uk) if you have any queries.

Students should also feel welcome to discuss their future professional plans with the Academic Mentor and the co-directors. Some of the Academic Mentor meetings can be used to invite in external speakers representing different career directions for informal discussion.

### **Oxford Feminist Thinking Seminar and Graduate Conference**

This is a unique opportunity of academic and professional development for the students of the MSt in Women’s, Gender and Sexuality Studies.

The Feminist Thinking research seminar takes place in Hilary and Trinity Terms in the form of 3-4 events per term: speakers presenting papers or panels debating a topic. Further details will be released at the beginning of Michaelmas Term.

The Feminist Thinking Graduate Conference is a full-day event usually taking place on Saturday of Week 4 of Trinity Term.

Both are organised by the course cohort, with particular students co-chairing the organising committees.

## **Intersectional Humanities**

We encourage students to take advantage of other opportunities on offer through the Intersectional Humanities research programme

<https://www.torch.ox.ac.uk/intersectional-humanities#tab-899846>

## **Other lectures and seminars**

Students are encouraged to go to lectures and seminars organised by individual faculties which might help them to frame their immediate or future projects.

Lecture lists for all faculties and departments are available at:

<http://www.ox.ac.uk/students/academic/guidance/lectures>

Previous students have, for example, found helpful resources in Philosophy.

## **5.3 Employability and careers information**

Information and advice on careers can be found on the Student website at

<https://www.ox.ac.uk/students/life/experience> and the University Careers Service ([www.careers.ox.ac.uk](http://www.careers.ox.ac.uk)).

## **6. Student Representation, Evaluation and Feedback**

### **6.1 Student Representation**

The MSt in Womens, Gender, and Sexuality Studies is run by a Steering Committee, on which members of all faculties involved in the course are represented. The Committee is chaired by the co-directors. Students usually provide two representatives to serve on the steering committee. They may be chosen by discussion and agreement, there is no formal process by which the representative(s) is/are elected; the co-directors delegate this decision to the students themselves and are very happy for the role to rotate across terms and/or for two students to be elected.

The representatives will attend the 'Open Business' section of Steering Committee meetings: they will be invited to offer an oral report relaying the students' sources of satisfaction and/or concerns with the course at that point in time, and to discuss these with Committee members.

The Humanities Division hosts a Graduate Joint Consultative Forum to discuss issues of common interest to students across the Humanities as well as to seek student views on a range of topics relevant to them. Meetings are normally held once per term. Membership will be established at the start of the academic year.

### **6.2 Division and University Representation**

Student representatives sitting on the Divisional Board are selected through a process organised by the Oxford University Student Union (Oxford SU). Details can be found on the Oxford SU website, <https://www.oxfordsu.org/> along with information about student representation at the University level.

### **6.3 Opportunities to provide evaluation and feedback**

As described above, students can offer feedback during the year via representation at the termly Steering Committee meetings. The feedback is discussed at that meeting and an appropriate response or action determined by the Committee. Students may also offer feedback via their GSR self-reporting, in which case either co-director may get in touch with the student to respond to their concerns or wishes.

At the end of the course, there will be an opportunity for students to provide feedback on the course toward the end of the academic year. .

Students on full-time and part-time matriculated courses are surveyed once per year by the university on all aspects of their course (learning, living, pastoral support, college) through University sponsored surveys. Previous results can be viewed by students, staff and the general public at <https://www.ox.ac.uk/students/life/student-engagement?wssl=1>

Feedback gathered from surveys is taken to the Steering Committee meeting in Michaelmas Term of the following year for analysis and any appropriate action in response.

## 7. Student Life and Support

### 7.1 Who to Contact for Help

Email addresses and phone numbers for your key course contacts are listed in section 1.5.

Course directors and academic mentor will make themselves available at specific times as listed in your termly timetables, but can also be contacted at any time to arrange a meeting or discuss a problem with which you need support. The Course directors are available to help with any aspect of your academic studies. The Academic Mentor is also available to help with your integration into the research community at the university, your professional development, and with day-to-day matters such as the management of your workload.

Every college has its own system of support for students, please refer to your College handbook or website for more information on who to contact and what support is available through your college.

Details of the wide range of sources of support available more widely in the University are available from the Oxford Students website ([www.ox.ac.uk/students/welfare](http://www.ox.ac.uk/students/welfare)), including in relation to mental and physical health and disability.

### 7.2 Complaints and Appeals

#### Complaints and academic appeals within the Humanities Division

The University, the Humanities Division and the Steering Committee for the MSt in Women's, Gender, and Sexuality Studies all hope that provision made for students at all stages of their course of study will make the need for complaints (about that provision) or appeals (against the outcomes of any form of assessment) infrequent.

Where such a need arises, an informal discussion with the person immediately responsible for the issue that you wish to complain about (and who may not be one of the individuals identified below) is often the simplest way to achieve a satisfactory resolution.

Many sources of advice are available within colleges, within faculties/departments and from bodies like Student Advice Service provided by OUSU or the Counselling Service, which have extensive experience in advising students. You may wish to take advice from one of these sources before pursuing your complaint.

General areas of concern about provision affecting students as a whole should be raised through Joint Consultative Committees or via student representation on the faculty/department's committees.

#### Complaints

If your concern or complaint relates to teaching or other provision made by the Steering Committee for MSt in Women's, Gender, and Sexuality Studies then you should raise it with the Course Directors. They will attempt to resolve your concern/complaint informally.

If you are dissatisfied with the outcome, then you may take your concern further by making a formal complaint to the University Proctors under the University Student Complaints Procedure (<https://www.ox.ac.uk/students/academic/complaints>)

If your concern or complaint relates to provision made by your college, you should raise it either with your tutor or with one of the college officers, Senior Tutor, Tutor for Graduates (as appropriate). Your college will also be able to explain how to take your complaint further if you are dissatisfied with the outcome of its consideration.

### **Academic appeals**

An academic appeal is defined as a formal questioning of a decision on an academic matter made by the responsible academic body. (e.g. boards of examiners, transfer and confirmation decisions etc.), on grounds such as procedural error or evidence of bias. There is no right of appeal against academic judgement.

For taught graduate courses, a concern which might lead to an appeal should be raised with your college authorities and the individual responsible for overseeing your work. It must not be raised directly with examiners or assessors. If it is not possible to clear up your concern in this way, you may put your concern in writing and submit it to the Proctors via the Senior Tutor of your college.

If you have any concerns about your assessment process or outcome it is advisable to discuss these first informally with your subject or college tutor, Senior Tutor, course director, supervisor or college or administrator as appropriate. They will be able to explain the assessment process that was undertaken and may be able to address your concerns. Queries must not be raised directly with the examiners.

If you still have concerns you can make a formal appeal to the Proctors who will consider appeals under the University Academic Appeals Procedure (<https://www.ox.ac.uk/students/academic/complaints>).

### **7.3 Student Societies**

There are over 200 clubs and societies covering a wide variety of interests available for you to join or attend, including clubs and societies for music, sports, dancing, literature, politics, performing arts, media, faiths, national and cultural groups, volunteering and many more. Many of these societies are represented at the OUSU Freshers' Fair, which is held in 0<sup>th</sup> week of Michaelmas Term at Oxford University Exam Schools. For lists of clubs and societies and for more information visit: <http://www.ox.ac.uk/students/life/clubs>.

### **7.4 Policies and Regulations**

The University has a wide range of policies and regulations that apply to students. These are easily accessible through the A-Z of University regulations, codes of conduct and policies available on the Oxford Students website [www.ox.ac.uk/students/academic/regulations/a-z](http://www.ox.ac.uk/students/academic/regulations/a-z)

Please note the Policy on recording lectures here:

[academic.admin.ox.ac.uk/policies/recording-lectures-other-teaching-sessions](http://academic.admin.ox.ac.uk/policies/recording-lectures-other-teaching-sessions)

## 8. Facilities

### 8.1 Workspace

Students can consult individual faculty libraries and their College for details of dedicated graduate workspaces that might be available. Many graduate students tend to work in the study areas provided by University, faculties and college libraries for use by all students and researchers. There is some, but limited, graduate study space on the ground floor of the Humanities building in the Radcliffe Observatory Quarter. Please contact the course administrator if you wish to use this.

The Interdisciplinary Seminar Room at St Anne's college will also be available at times for use as a study/common room for students on Humanities Interdisciplinary Masters courses. The course administrator will provide further details on access and bookings early in Michaelmas Term.

### 8.2 Libraries and Museums

Oxford is extremely rich in libraries, and students should use them to the full. For more information please consult: <http://www.ox.ac.uk/research/libraries>

In addition, each faculty and college has a lending library (and reference collection of periodicals). For the theoretical literature relating to women's studies the Radcliffe Camera and the Philosophy materials in the Lower Reading Room of the Bodleian, together with the lending collections of the Taylor Institution (Modern Languages), the Philosophy, English and Politics libraries will be particularly useful. The Taylor Institution has a special section dedicated to Women's Studies, which is stocked with materials relevant to the core courses. Colleges vary in their holdings, but most college librarians invite suggestions for book purchases.

### 8.3 IT and Email

All users of the University's computer network should be aware of the University's rules relating to computer use, which can be found on the website at <http://www.it.ox.ac.uk/rules>.

Once you have received your University Card and activated your Oxford SSO account, you will be able to find out your email address from IT Service's registration website: [https://register.it.ox.ac.uk/self/user\\_info?display=mailin](https://register.it.ox.ac.uk/self/user_info?display=mailin). Access to email is available through Nexus webmail (<https://owa.nexus.ox.ac.uk/>), using a desktop client such as Outlook, Thunderbird or Mac Mail, or using a mobile device such as an iPhone/iPad, Android phone/tablet or Blackberry. For client configuration information see the web pages at <http://www.it.ox.ac.uk/welcome/nexus-email>. The email system is controlled by Oxford University's IT Services and problems should be referred to them.

You are encouraged to use your University email address as your main email address and should check your University account regularly. This will be one of the main ways in which supervisors, administrative staff and other members of the University contact you. It is not practicable to keep track of private email addresses for each individual student.

The Course Administrator maintains an email list for circulating important information and other announcements to students.

The IT Services Help Centre at 13 Banbury Road provides a single location and point of contact for user support services. Information can be found on the IT Services website: <http://help.it.ox.ac.uk/helpcentre/index>.

### **8.3.1 Registration and Student Self-Service**

All new students are sent a college fresher's pack containing details of how to activate their Oxford Single Sign-on account. The Oxford Single Sign-on is used to access Student Self Service to register online, as well as to access other central IT services such as free University email, Canvas and the Graduate Supervision System.

In order to complete your registration as an Oxford University student, navigate to <http://www.ox.ac.uk/students/selfservice> and log on using your Single Sign-on username and password. New students must complete their registration by the end of the first week of term in order to confirm their status as members of the University. Ideally students should complete registration before they arrive. Continuing students must register at the anniversary of the term in which they first started their programme of study.

Once students have completed their University registration, an enrolment certificate is available from Student Self Service to download and print. This certificate may be used to obtain council tax exemption. In addition to enabling students to register online, Student Self Service provides web access to important course and other information needed by students throughout their academic career. Students can amend their address and contact details via Student Self Service, and they can use the Service to access detailed exam results, see their full academic record, and print transcripts.

## Appendix A – Feminist Theory Reading

Students are advised that they may find some of the content of the feminist theory lectures and seminars potentially disturbing. If you have any concerns please discuss them with the course convenors or the Co-Directors.

Michaelmas Term 2022,

Venue TBC

Core Texts are those asterisked and bolded, and further reading listed after each lecture title.

**Week 1:**

***Women's, Gender and Sexuality Studies: Eleri Watson***

**Core texts [\*full lecture bibliographies will be provided during the lectures]:**

Ros Ballaster. 'Women's Studies, Gender Studies, Feminist Studies? Designing and Delivering a Course in Gender at Postgraduate Level' in *Teaching Gender*, ed. Alice Ferrebe and Fiona Tolan (2012).

**\*Wendy Brown. 'The Impossibility of Women's Studies'** in *Women's Studies on the Edge*, ed. Joan Scott (1999).

**\*Judith Butler. 'Critically Queer'** in J. Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'* (1993).

**\*Clare Hemmings. "Is Gender Studies Singular? Stories of Queer/Feminist Difference and Displacement."** *differences* 27.2 (2016): 79-102.

Afsaneh Najmabadi. 'Teaching and Research in Unavailable Intersections' in *Women's Studies on the Edge*, ed. Joan Scott (1999).

**\*Susan Stryker. "Transgender Studies: Queer Theory's Evil Twin."** *GLQ: A Journal of Lesbian and Gay Studies* (2004): 212-215. <muse.jhu.edu/article/54599.>.

**Alyosxa Tudor. "Decolonizing Trans/Gender Studies?: Teaching Gender, Race, and Sexuality in Times of the Rise of the Global Right".** *TSQ* (2021) 8 (2): 238–256.

<https://doi.org/10.1215/23289252-8890523>.

Eleri Watson and Charlotte De Val. "'This is education as the practice of freedom": Twenty Years of Women's Studies at the University of Oxford' in *Exchanges: The Warwick Research Journal* 3.1 <http://exchanges.warwick.ac.uk/index.php/exchanges/article/view/81>

Robyn Wiegman. 'The Possibilities of Women's Studies' in *Women's Studies for the Future: Foundations, Interrogations, Politics*, ed. Elizabeth Lapovsky Kennedy (2005).

**Week 2:**

## **Sex, Gender, and Trans: Levi Hord**

### **Core Texts (in suggested order):**

\*Beauvoir, Simone de. "Facts and Myths: Introduction." *The Second Sex*, trans. Constance Borde and Sheila Malovany-Chevallier. Jonathan Cape – Random House, 2009.

\*Butler, Judith. "Introduction." *Bodies That Matter: On the Discursive Limits of "Sex,"* Routledge, 1993.

\*Stone, Sandy. "The Empire Strikes Back: A Posttranssexual Manifesto." *Camera Obscura: Feminism, Culture, and Media Studies*, vol. 10, no. 2 29, Duke Univ Press, 1992, pp. 150–76.

\*Prosser, Jay. "Judith Butler: Queer Feminisms, Transgender and the Transubstantiation of Sex." *Second Skins: The Body Narratives of Transsexuality*, Columbia University Press, 1998.

\*Horbury, Ezra, and Christine "Xine" Yao. "Empire and Eugenics: Trans Studies in the United Kingdom." *TSQ: Transgender Studies Quarterly*, vol. 7, no. 3, Aug. 2020, pp. 445–54.

### **Further Reading (in suggested order):**

Moi, Toril. *Sex, Gender and the Body: The Student Edition of What Is a Woman?* Student edition, Compact edition, Oxford University Press, 2005.

Fricker, Miranda, and Katharine Jenkins. "Epistemic Injustice, Ignorance, and Trans Experiences." *The Routledge Companion to Feminist Philosophy*, Routledge, 2017.

Namaste, Viviane K. "'Tragic Misreadings': Queer Theory's Erasure of Transgender Subjectivity." *Invisible Lives: The Erasure of Transsexual and Transgendered People*, University of Chicago Press, 2000.

Bey, Marquis. "The Trans\*-Ness of Blackness, the Blackness of Trans\*-Ness." *TSQ: Transgender Studies Quarterly*, vol. 4, no. 2, May 2017, pp. 275–95.

Enke, Finn. "Collective Memory and the Transfeminist 1970s: Toward a Less Plausible History." *TSQ: Transgender Studies Quarterly*, vol. 5, no. 1, Feb. 2018, pp. 9–29.

Chu, Andrea Long, and Emmett Harsin Drager. "After Trans Studies." *TSQ: Transgender Studies Quarterly*, vol. 6, no. 1, Feb. 2019, pp. 103–16.

Adair, Cassius, et al. "Before Trans Studies." *TSQ: Transgender Studies Quarterly*, vol. 7, no. 3, Aug. 2020, pp. 306–20.

Puar, Jasbir K. "Bodies with New Organs: Becoming Trans, Becoming Disabled." *Social Text*, vol. 33, no. 3 (124), Sept. 2015, pp. 45–73.

### **Week 3:**

#### **Gender and Post-Colonialism: Jane Hiddleston**

**\*Chandra Taplade Mohanty, 'Under Western Eyes: Feminist Scholarship and Colonial Discourses'**, *Feminist Review* 30, autumn 1988.  
[<http://www.jstor.org/stable/pdfplus/1395054.pdf>]

Gayatri Chakravorty Spivak, *A Critique of Postcolonial Reason: Towards a History of the Vanishing Present* (1999): last section.

---, 'Echo,' *New Literary History* 24.1 (1993): 17-43. <http://www.jstor.org/stable/469267>

Chilla Bulbeck, *Re-orienting Western Feminisms: Women's Diversity in the Postcolonial World* (Cambridge University Press, 1998).

**\*Assia Djebar, 'Women of Algiers in Their Apartment'**, Anne McClintock, Aamir Mufti, Ella Shohat (eds), *Dangerous Liaisons: Gender, Nations, and Postcolonial Perspectives* (Minneapolis: University of Minnesota Press, 1997).

**\*Anne McClintock, 'The Lay of the Land'**, in *Imperial Leather*.

**\*Saba Mahmood. 'Feminist Theory, Embodiment, and the Docile Agent: Some Reflections on the Egyptian Islamic Revival'**, *Cultural Anthropology* 16.2 (2001).

Fatima Mernissi, *Beyond the Veil: Male-Female Dynamics in Modern Muslim Society* (London: Al Saqu, 1985).

Marnia Lazreg, "Feminism and Difference: The Perils of Writing as a Woman on Women in Algeria", in *Feminist Studies* 14.1 (1988). <http://www.jstor.org/stable/3178000>

#### **Week 4:**

***Feminism and the Body: Phenomenological, Cultural and Political Perspectives: Katherine Morris***

*Feminist appropriations of Merleau-Ponty:*

**\*Young, I. M. (1990) 'Throwing like a girl: a phenomenology of feminine body comportment, motility, and spatiality.'** In I. M. Young, *On Female Body Experience: 'Throwing Like a Girl' and Other Essays*. Oxford University Press.

Chisholm, D. (2008) 'Climbing like a girl: an exemplary adventure in feminist phenomenology.' *Hypatia*, 23(1), 9-40.

Grimshaw, J. (1999). 'Working out with Merleau-Ponty'. In J. Arthurs and J. Grimshaw, eds. *Women's Bodies: Discipline and Transgression*. Cassell: London, 91-116.

Allen-Collinson, Jacquelyn. 'Feminist phenomenology and the woman in the running body'. In *Sport, Ethics and Philosophy* vol 5 (2011). *Feminist appropriations of Bourdieu:*

**\*J. Butler (1999). 'Performativity's social magic'**. In *Bourdieu: a Critical Reader*, ed. R. Shusterman, Blackwell, 113-28.

Toril Moi, 'Appropriating Bourdieu: Feminist Theory and Pierre Bourdieu's Sociology of Culture', *New Literary History* 22.4 (Autumn, 1991): 1017-1049; reprinted in her *What is a Woman?*

*Feminist appropriations of Foucault:*

\***Sandra Lee Bartky**. 1990. 'Foucault, femininity, and the modernization of patriarchal power.' In her *Femininity and Oppression*. 63–82.

Susan Bordo. 1993. "The body and the reproduction of femininity." In her *Unbearable Weight*.

See also Dolezal, Luna (2015), *The Body and Shame: Feminism, Phenomenology and the Socially Shaped Body*. 'Living alterities and carnal politics':

\***Al-saji, Alia**. 'A phenomenology of hesitation: interrupting racialized habits of seeing'. In ed Emily S Lee, *Living Alterities: Phenomenology, Embodiment and Race* (2014).

Fanon, Franz. *Black Skins, White Masks*.

Alcoff, Linda, 'Towards a phenomenology of racial embodiment', *Radical Philosophy* 95 (1999).

Other essays in Lee ed. *Living Alterities: Phenomenology, Embodiment and Race* (2014).

Patterson, Kevin and Bill Hughes. 'Disability studies and phenomenology: the carnal politics of everyday life'. *Disability and Society* 14: 5, 1999.

Inahara, Minae. (2009). 'This body which is not one: femininity and disability'. *Body and Society*, 15 (1), 47-62.

Inahara, Minae. (2009). *Abject Love: Undoing the Boundaries of Physical Disability*. Saarbrücken: VDM Verlag.

Odysseos, Louiza. 'Radical phenomenology, ontology and international political theory'. *Alternatives* 17, 373-405 (2002).

Ruiz, Elena Flores. 'Linguistic alterity and the multiplicitous self: critical phenomenologies in Latina feminist thought'. *Hypatia* 31:2 (2016), 421-436.

'*Queer phenomenology*':

\***Ahmed, Sara**. (2007). 'A phenomenology of whiteness'. *Feminist Theory* 8:2.

Ahmed, Sara. (2006). *Queer Phenomenology*, Introduction and ch. 2.

*For more in-depth primary reading:*

Sartre, Jean-Paul. *Being and Nothingness*, Part Three Ch. 2 (K. Morris [2008], Sartre, ch. 5 may be useful background)

Merleau-Ponty, Maurice. *The Phenomenology of Perception*, Part One (Katherine Morris [2012], *Starting with Merleau-Ponty*, ch. 3, may be useful background)

Bourdieu, Pierre. *Outline of a Theory of Practice*, Ch. 2. Of more general interest, see also his *Masculine Domination*, Stanford University Press: Stanford (2001).

Foucault, Michel. *Discipline and Punish*.

## Week 5:

### **Poststructuralism and Feminism: Genealogy, Resignification, Rhizome, Assemblage: Pelagia Goulimari**

Talia Mae Bettcher. 2014. "Trapped in the Wrong Theory: Re-Thinking Trans Oppression and Resistance." *Signs: Journal of Women in Culture and Society* 39.2: 43–65.

Talia Bettcher and Pelagia Goulimari. 2017. "Theorizing Closeness: A Trans Feminist Conversation." *Women Writing Across Cultures: Present, Past, Future*. Special Issue of *Angelaki: Journal of the Theoretical Humanities* 22.1: 49–60; Routledge book.

Rosi Braidotti. 2011. *Nomadic Subjects: Embodiment and Sexual Difference in Contemporary Feminist Theory*. 2nd ed.

Rosi Braidotti. 2021. *Posthuman Feminism*.

**\*Judith Butler. 1990. *Gender Trouble* [especially "Conclusion: From Parody to Politics"].**

Judith Butler. 1993. *Bodies that Matter*.

Judith Butler. 2004. *Undoing Gender*.

Claire Colebrook. 2009. "On the Very Possibility of Queer Theory". In *Deleuze and Queer Theory*.

Rebecca Coleman. 2009. "'Be(come) Yourself only Better': Self-Transformation and the Materialisation of Images." In her *The Becoming of Bodies: Girls, Images, Experience*.

Maria del Guadalupe Davidson. 2010. "Rethinking Black Feminist Subjectivity: Ann duCille and Gilles Deleuze." In *Convergences: Black Feminism and Continental Philosophy*.

Gilles Deleuze and Félix Guattari. 1988. *A Thousand Plateaus*. [especially "Rhizome"]. Ellen K. Feder. 2007. *Family Bonds: Genealogies of Race and Gender*.

Michel Foucault. 1991. *Discipline and Punish*, Part Three.

Michel Foucault. 1991. "Nietzsche, Genealogy, History." In *The Foucault Reader*.

Elizabeth Grosz. 1994. *Volatile Bodies: Toward a Corporeal Feminism*.

Pelagia Goulimari. 2014. *Literary Criticism and Theory: From Plato to Postcolonialism*, chs. 11 and 12 [on poststructuralism].

**\*Pelagia Goulimari. 2020. "Genders."** In *Oxford Research Encyclopedia of Literature*.  
<https://doi.org/10.1093/acrefore/9780190201098.013.1123>

Pelagia Goulimari. 2020. "Feminist Theory." In *Oxford Research Encyclopedia of Literature*.  
<https://doi.org/10.1093/acrefore/9780190201098.013.976>

Jack Halberstam. 2005. *In a Queer Time and Place: Transgender Bodies, Subcultural Lives*.

Jack Halberstam. 2018. *Trans\*: A Quick and Quirky Account of Gender Variability*.

- Laura U. Marks. 2000. *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*.
- Lois McNay. 1992. *Foucault and Feminism: Power, Gender and the Self*.
- Ladelle McWhorter. 2004. "Sex, Race, and Biopower: A Foucauldian Genealogy." *Hypatia* 19.3: 38-62.
- Chrysanthi Nigianni. 2009. Introduction. In *Deleuze and Queer Theory*.
- Dorothea Olkowski. 2009. "Every 'One' – a Crowd, Making Room for the Excluded Middle." In *Deleuze and Queer Theory*.
- Diane Perpich. 2010. "Black Feminism, Poststructuralism and the Contested Nature of Experience." In *Convergences*.
- \***Jasbir K. Puar**. 2005. "**Queer Times, Queer Assemblages**." *Social Text* 23.3-4. 121-139.
- Jana Sawicki. 2006. "Queering Foucault and the Subject of Feminism." In *The Cambridge Companion to Foucault*, 2nd ed.
- Sima Shakhari. 2013. "Killing me Softly with your Rights." In *Queer Necropolitics*. Joan Scott. 1992. "Experience". In *Feminists Theorize the Political*.
- \***Hortense J. Spillers**. 1987. "**Mama's Baby, Papa's Maybe**." *Diacritics* 17.2 (summer): 64–81.
- Sandy Stone. 2006. "The *Empire* Strikes Back: A (Post)transsexual Manifesto" [1991]. In *The Transgender Studies Reader*.
- Allison Weir. 2013. *Identities and Freedom: Feminist Theory between Power and Connection*.

## **Week 6:**

### **Queer Bodies: Sneha Krishnan**

#### **Core Texts:**

- \***Judith Butler**, 'Critically Queer' in J. Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'* (1993).
- \***Snorton, C. R.** (2017). *Black on both sides: A Racial History of Trans Identity*. Minneapolis: University of Minnesota Press, **Part 1: Blacken**
- \***Rosenberg, G.** (2017). 'How Meat Changed Sex: The Law of Interspecies Intimacy after Industrial Reproduction'. *GLQ: A Journal of Lesbian and Gay Studies*, 23(4), 473-507.

#### **Further Reading:**

Carolyn Dinshaw, Lee Edelman, Roderick A. Ferguson, Carla Freccero, Elizabeth Freeman,

- Jack Halberstam, Annamarie Jagose, Christopher Nealon, Nguyen Tan Hoang, "Theorizing Queer Temporalities: A Roundtable Discussion", *GLQ* 13.2-3 (2007), 177-195.
- Lisa Duggan, 'The trials of Alice Mitchell: Sensationalism, Sexology, and the Lesbian Subject in Turn-of-the-Century America', *Signs* 18 : 4 (1993)
- David Eng, 'Transnational Adoption and Queer Diasporas,' *Social Text* 21.3 (2003)
- Jack Halberstam, 'Masculinity Without Men', in *Female Masculinity* (1998)
- Cáel M. Keegan, 'Getting Disciplined: What's Trans\* About Queer Studies Now?', *Journal of Homosexuality* 67:3 (2020), 384-397
- Eve Kosofsky Sedgwick, *Epistemology of the Closet* [Introduction and Chapter 1] (1991)
- José Esteban Muñoz, Introduction, *Disidentifications*.
- María Lugones. "Heterosexualism and the colonial/modern gender system." *Hypatia* 22, no. 1 (2007): 186-219.
- Afsaneh Najmabadi. *Professing selves: Transsexuality and same-sex desire in contemporary Iran*. Duke University Press, 2014., Chapter 8: Professing Selves: Sexual / Gender Proficiencies
- Adrienne Rich, '[Compulsory Heterosexuality and Lesbian Existence](http://www.jstor.org/stable/3173834)' *Signs* 5.4 (Summer 1980):631-60. <http://www.jstor.org/stable/3173834>
- Gayle Rubin and Judith Butler, 'Sexual Traffic', *differences: a Journal of Feminist Cultural Studies*
- Suzanna Danuta Walters, 'From Here to Queer: Radical Feminism, Postmodernism and the Lesbian Menace', *Signs* 21.4 (1996). <http://www.jstor.org/stable/3175026>
- Monique Wittig, 'The Straight Mind' in M. Wittig, *The Straight Mind* (1992)
- Haraway, D. (1987). A manifesto for cyborgs: Science, technology, and socialist feminism in the 1980s. *Australian Feminist Studies*, 2(4), 1-42.

## **Week 7:**

### ***The Postmodernism Debate and the Critique of Identity Politics: Pelagia Goulimari***

#### **Core Texts**

- Norma Alarcón, "The Theoretical Subjects of *This Bridge Called My Back* and Anglo-American Feminism" in *The Postmodern Turn: New Perspectives on Social Theory* (1994) 140-52.
- Gloria Anzaldúa, "La conciencia de la mestiza: Towards a new Consciousness" *Borderlands/La Frontera* (1987) or *The Norton Anthology of Theory and Criticism* 2211–23.
- Seyla Benhabib, Judith Butler, Drucilla Cornell and Nancy Fraser, *Feminist Contentions* (1995).

Rosi Braidotti, "Sexual Difference as a Nomadic Political Project" in *Nomadic Subjects* (1994, 2<sup>nd</sup> ed. 2011).

\***Rosi Braidotti, "A Critical Cartography of Feminist Post-postmodernism,"** *Australian Feminist Studies* 20.47 (2005): 169-180. Published online: 14 Oct 2010.

Wendy Brown, "Wounded Attachments" in *Political Theory* 21.3 (August 1993): 380-410. <http://www.jstor.org/stable/191795>

Barbara Christian, "The Race for Theory" in *New Black Feminist Criticism, 1985-2000* (2007) 40-50.

\***Kimberle Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence Against Women of Color"** in *Stanford Law Review* 43.6 (Jul. 1991): 1241-99. <http://www.jstor.org/stable/1229039>

Pelagia Goulimari (ed.), *Postmodernism. What Moment?* (2007) [particularly essays by Jane Flax and Linda Hutcheon].

Pelagia Goulimari, *Literary Criticism and Theory: From Plato to Postcolonialism* (2014), ch. 9 and ch. 12.

\***Elizabeth Grosz, "A Politics of Imperceptibility"** in *Philosophy and Social Criticism* 28.4 (July 2002): 463-72. <http://psc.sagepub.com/content/28/4/463>

Louise Gylter, *The Gendered Unconscious* (2010), esp. chs. 2, 5-7.

bell hooks, "Postmodern Blackness" (1990) in *The Norton Anthology of Theory and Criticism* 2478-84.

Linda Hutcheon, *The Politics of Postmodernism* (2<sup>nd</sup> ed., 2002), ch. 6 and Epilogue.

Sabina Lovibond, "[Feminism and Postmodernism](http://www.newleftreview.org/?page=article&view=865)" in *New Left Review* 178 (Nov.-Dec. 1989): 5-28. <http://www.newleftreview.org/?page=article&view=865>

Linda Nicholson (ed.), *Feminism/Postmodernism* (1990).

Johanna Oksala, "Feminism and Neoliberal Governmentality," *Foucault Studies* 16 (Sept. 2013).

\***Susan Stryker, "(De)subjugated Knowledges: An Introduction to Transgender Studies"** in *The Transgender Studies Reader* (2006). 1-18.

## Week 8:

**Sexualities:** Sneha Krishnan

## Core Texts:

\***Stoler, L.A. (1995) *Race and the Education of Desire: Foucault's History of Sexuality and the Colonial Order of Things*. Durham, NC: Duke University Press (Chapters 1 and 2 – pp. 1- 54)**

\*Rubin, G. (1984 in 1993) 'Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality', *The Lesbian and Gay Studies Reader* (London: Routledge).

\*Puar, J.K. (2007) 'Introduction' in *Terrorist assemblages: homonationalism in queer times*

#### Further Reading:

Tambe, A. (2011). Climate, race science and the age of consent in the League of Nations. *Theory, Culture & Society*, 28(2), 109-130.

Hord, LC. (2020). "Specificity without identity: Articulating post-gender sexuality through the "non-binary lesbian." *Sexualities*. December 2020.  
doi:10.1177/1363460720981564

Khanna, A. "Introduction." *Sexualness*. Available online:

<https://www.sussex.ac.uk/webteam/gateway/file.php?name=sexualnessintroduction.pdf&site=58>

Somerville, S. (2000). Chapter 1- "Scientific Racism and the Invention of the Homosexual Body" in *Queering the color line: Race and the invention of homosexuality in American culture* (Series Q). Durham.

White, F. R. "Fucking failures: The future of fat sex". *Sexualities*. 2016;19(8):962-979.

Alexander, J. (1994) 'Not Just (Any) Body Can Be a Citizen: The Politics of Law, Sexuality and Postcoloniality in Trinidad and Tobago and the Bahamas', *Feminist Review* 48: 5-23.

Liu, Petrus. (2010). Why Does Queer Theory Need China? *Positions: East Asia Cultures Critique*, 18(2), 291-320.

Lisa Duggan. 'The New Homonormativity: The Sexual Politics of Neoliberalism', in *Materializing Democracy*

Lorde, A. (1978 in 1993) 'The uses of the erotic: the erotic as power' in *The Lesbian and Gay Studies Reader* (London: Routledge)

McClintock, A. (1995) *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest*. New York: Routledge (Chapters 4 and 8).

McRuer, R. (2006) 'Compulsory Able-Bodiedness and Queer/Disabled Existence' in *Crip theory: cultural signs of queerness and disability*. Available online:  
<http://dsfnetwork.org/assets/Uploads/DisabilitySunday/31206.-McRuer-CompulsoryAble-Bodiness.pdf>

Stepan, Nancy Leys. "Race, Gender, Science and Citizenship." *Gender & History* 10, no. 1 (1998): 26-52.

# Appendix B – Approaches to Feminist Research Preparation and Reading

## PART 1: WHAT IS FEMINIST RESEARCH?

### Week 1: What is Feminist Knowledge?

**Tuesday 11 October (Jane Garnett and Sneha Krishnan)**

This session considers what research is in general terms, and more specifically what is distinctive about feminist research. This will be a wide-ranging, exploratory discussion covering questions spanning: what counts as knowledge, who counts as a knower and how does one conduct feminist inquiry within a hierarchical social world in which the subject and object are themselves contested categories. It will introduce students to key concepts pertinent to the study of feminism, including epistemic privilege and epistemic injustice.

Ahmed, Sara, 'The Phenomenology of Whiteness', *Feminist Theory* 8:2 (2007), 149-68.  
Available online via SOLO.

Fricker, M. *Epistemic Injustice: Power and the Ethics of Knowing*. Oxford: Oxford University Press, 2009.

\*Madhok, Sumi; Evans, Mary (2014): "Epistemology and Marginality". In: *The Sage Handbook of Feminist Theory*. London: Sage, pp. 1–9. (10 pages).

Oyèwùmí, Oyèrónkẹ́ (2002): "Conceptualizing Gender: The Eurocentric Foundations of Feminist Concepts and the Challenge of African Epistemologies". In: *Jenda: a Journal of Culture and African Woman Studies*. 2, pp. 1-5. (5 pages) [Available online: <https://codesria.org/IMG/pdf/OYEWUMI.pdf>]

### Week 2: Contesting Feminist Theory

**Tuesday 18 October (Jane Garnett and Sneha Krishnan)**

This session considers the interplay between theory and research and two other aspects of feminism; practice and experience. It considers potential limits of theory with regards to lived experience, questions the drive for theory to accommodate certain experiences and asks: what is the relationship of theory to social and political change?

Christian, B., 1987. The Race for Theory. *Cultural Critique*, (6), pp.51–63.

Namaste, V., 2009. Undoing Theory: The "Transgender Question" and the Epistemic Violence of Anglo-American Feminist Theory. *Hypatia*, 24(3), pp.11–32.

Page, T., 2017. Vulnerable Writing as a Feminist Methodological Practice. *Feminist Review*, 115(1), 13-29.

Quashie, K., 2012. 'Introduction' in *The sovereignty of quiet* [electronic resource] : Beyond resistance in Black culture (Ebook central). New Brunswick, N.J.: Rutgers University Press.

### **Assignment:**

For this session, we should like you to choose an empirical issue (e.g. hate crime, sexual violence, abortion) or lived experience and to provide an example of theory or academic work on it which you think has dealt with the issue well or badly. We will be considering what makes for 'good' theory on 'real-world' issues and what makes for 'bad' theory. Is there such thing as 'bad' theory? What is the role of theory? And what, if any, obligations does the researcher have to their subject matter? Are some issues best addressed outside theory?

## **PART 2: DISCIPLINARY APPROACHES**

### **Week 3: Feminism and Space**

**Tuesday 25 October (Sneha Krishnan)**

Alqaisiya, Walaa. "Palestine and the will to theorise decolonial queering." *Middle East Critique* 29, no. 1 (2020): 87-113.

Amoore, L. (2020). *Merely feminist: Politics, partiality, gender, and geography*. *Progress in Human Geography*, 0309132520911570.

Mollett, S., & Faria, C. (2018). The spatialities of intersectional thinking: fashioning feminist geographic futures. *Gender, Place & Culture*, 25(4), 565-577.

Smith, Sara, Christopher Neubert, Michael Hawkins, and Banu Gokariksel. *Feminist geography unbound: Discomfort, bodies, and prefigured futures*. West Virginia University Press, 2021 (Chapter 12: Sofia Zaragocin, "Challenging Anglocentric Feminist Geography from Latin American Feminist Debates on Territoriality")

### **Assignment**

Pick a place – any place, from a nation-state (say 'India') to an abstract concept like 'home', to something quite intimate like the inside of your wardrobe – and write two paragraphs (max. 750 words) about it from a feminist geography perspective. In what ways do you think your place of choice is gendered and racialized? How do projects of gendered labour shape the conditions of its existence? What geographical imaginaries and geopolitical ideas is it implicated in? In what ways are bodies materialized by the ways in which they are spatially positioned?

### **Week 4: Constructing Feminist Oral Histories**

**Tuesday 1 November 2020 (Jade Bentil and Jane Garnett)**

Do feminist researchers have a unique interest in the methods of oral history? Can oral histories provide a particularly fruitful methodology for oppressed, historically marginalized groups? Or do they rely excessively on unreliable narratives of experience and reproduce essentialised identity categories? This session will consider how the practice of oral history and its methods relate to the pursuit of historical inquiry and feminist knowledge. It will

focus in particular on issues concerning the relationship of researchers to research participants, on sensitivity to language, and the use of storytelling as a way of making sense of experience.

J. Bornat & H. Diamond, 'Women's History and Oral History: developments and debates', *Women's History Review*, 16:1 (2007), pp.19–39.

N.A. Boyd, 'Who is the subject? Queer theory meets oral history', *Journal of the history of sexuality*, 17:2 (2008), pp.177–189.

A.Cvetkovich, Chapter 3 'AIDS Activism and Public Feelings: Documenting ACT UP's Lesbians' in: *An archive of feelings: trauma, sexuality, and lesbian public cultures* (Durham, N.C.; London, 2003).

S.B. Gluck, 'Has feminist oral history lost its radical/subversive edge?', *Oral History*, 39:2 (2011), pp.63–72

Margaretta Jolly & Li Huibo, 'Hearing Her: Comparing Feminist Oral History in the UK and China', *Oral History Review* 45:1 (2018), pp. 48-67.

Katherine Fobear, 'Do you understand? Unsettling interpretative authority in feminist oral history', *Journal of Feminist Scholarship* 10:10 (spring 2016).

find it online by googling: <https://digitalcommons.uri.edu/jfs/vol10/iss10/6/>

Jane Garnett & Alana Harris, 'Wounding and Healing: dealing with difference in Christian narratives of migrant women in East London since the 1980s', *Women's History Review* 22:5 (2013), pp. 739-758.

Elsbeth H. Brown & Sara Davidmann, "'Queering the Trans Family Album": Elspeth H. Brown and Sara Davidmann in conversation', *Radical History Review*, 122 (2015), pp.188-200.

### **Assignment:**

Ahead of the session, we will refer you to some extracts from primary oral history material, and invite you to reflect on the challenges of analysis and interpretation.

## **Week 5: Reading texts**

### **Tuesday 8 November (Lucy Fleming)**

Feminist literary scholars develop attentiveness to the inflections that result when theories of gender are applied to texts, whether literary or popular. This session will consider acts of reading and interpretation that reveal the constructedness of texts; the role of the author; the creation of an implied reader, and how women and their 'voices' are represented through literary discourses. We will begin with a short exploration of a particularly contentious literary figure—Geoffrey Chaucer's Wife of Bath and her Tale—and open up to discussing the examples brought by the cohort (see below).

What aspects of the past are accessible to us via text, and what amount of uncertainty must we tolerate? To what extent can literary characters escape the bounds of author biography? In what ways are revisionism and retelling feminist tools? Who tells the story, and why?

### Core/background reading:

Chaucer, Geoffrey. 'The Wife of Bath's Prologue and Tale.' In *The Riverside Chaucer*, Third Edition, edited by Larry D. Benson (Oxford: Oxford University Press, 2008). Also available, with interlinear translation, at: <https://sites.fas.harvard.edu/~chaucer/teachslf/wbt-par.htm>

Harris, Carissa M. 'Rape and Justice in the Wife of Bath's Tale.' In *The Open Access Companion to the Canterbury Tales* (September 2017). Available at <https://opencanterburytales.dsl.lsu.edu/wobt1/>

Kaufman, Amy S. 'Chivalry Isn't Dead. But It Should Be.' *The Washington Post*, 7 October 2018. [https://www.washingtonpost.com/outlook/2018/10/08/chivalry-isnt-dead-it-should-be/?utm\\_term=.506e82d730d3](https://www.washingtonpost.com/outlook/2018/10/08/chivalry-isnt-dead-it-should-be/?utm_term=.506e82d730d3).

### Optional reading:

Kelly, Joan. 'Did Women have a Renaissance?' In Joan Kelly (ed), *Women, History and Theory: The Essays of Joan Kelly* (Chicago & London: University of Chicago Press, 1984), Chapter 2.

Lorde, Audre. 'An Open Letter to Mary Daly' and 'The Master's Tools Will Never Dismantle the Master's House: Comments at the Second Sex Conference.' In *This Bridge Called My Back: Writings of Radical Women of Color*, Fourth Edition, edited by Cherríe Moraga and Gloria Anzaldúa. Albany, N.Y.: State University of New York Press, 2015, 90–105.

Malhotra, Sheena. 'The Silence in My Belly.' In *Silence, Feminism, Power: Reflections at the Edge of Sound*, edited by Sheena Malhotra and Aimee Carillo Rowe. Basingstoke: Palgrave Macmillan, 2013.

Phyllis Rackin, 'Misogyny is everywhere'. In Dymphna Callaghan (ed), *A Feminist Companion to Shakespeare* (Oxford: Blackwell, 2000).

Adrienne Rich, 'When We Dead Awaken: Writing as Re-Vision'. *College English* 34, no. 1 (1972), pp. 18–30.

### Assignment:

Please bring to class a short excerpt (1 page maximum) of a text whose approach to gender and/or gendered issues you have found challenging to interpret. This might be because it is poetically dense or narratively layered; perhaps the author's position is masked by the statements of characters, or the author is unknown; or the piece's historical distance means that character(s) or author(s) present views that are at odds with those of the modern age. Your chosen example may be a literary work (poem, novel excerpt, story, song lyric, etc.) but may well fall in philosophy, theory, literary criticism, or other genre—it may even be a text from earlier in the Women's, Gender and Sexuality Studies curriculum. The key is to narrow it to a page, to be able to look in detail at the author's language. (If the work is in translation, it is worth bringing a copy of it in its original language.)

**Note:** This session will include discussions of sexual violence.

## Week 6: Visual Methodologies

Tuesday 15 November (Saul Nelson)

In this session, we will examine a number of feminist and queer approaches to visual culture, beginning with a foundational text of feminist visual studies, Laura Mulvey's 'Visual Pleasure and Narrative Cinema' (1975). We will explore its status as a feminist manifesto and examine some of the critiques of Mulvey's arguments, drawing in particular on haptic film theory. In preparation for the class you will be asked to work in small groups to prepare reflections on a selection of artists/filmmakers. We will also discuss Jennie Livingston's controversial film, *Paris is Burning* (1991), in an ongoing critical context, starting with bell hooks' fierce criticism in *Black Looks* (1992) and Judith Butler's response in *Bodies that Matter* (1993).

### Readings:

Mulvey, Laura, 'Visual Pleasure and Narrative Cinema' (1975) [Available online and in various anthologies, but see especially in Mulvey, *Visual and other Pleasures* (2<sup>nd</sup> edn, 2009)], with reflective new intro by Mulvey]

Evans, Caroline and Lorraine Gamman, 'Reviewing Queer Viewing: Gaze Theory Revisited', in Colin Richardson and Paul Burston (eds), *A Queer Romance: Lesbians, Gay Men and Popular Culture*. London: Routledge, 1995.

bell hooks, 'Is Paris Burning?' in *Black Looks: Race and Representation*. Boston MA: South End Press, 1992, pp.145-156.

Judith Butler, 'Gender is Burning: Questions of Appropriation and Subversion' in *Bodies that Matter: On the Discursive Limits of "Sex"*. London: Routledge, 1993, pp.121-142.

Sobchack, Vivian, *The Address of the Eye: a phenomenology of film experience*. 2002.

Bolton, Lucy, *Film and Female Consciousness* London: Palgrave, 2011.

Jones, Amelia, 'Introduction: Conceiving the Intersection of Feminism and Visual Culture', in *The Feminism and Visual Culture Reader*. London: Routledge, 2003.

*Aperture 225: On Feminism*. 2016 [available via e-journals on SOLO].

Pollock, Griselda, *Vision and Difference: Feminism, Femininity and the Histories of Art*. London: Routledge, 2003.

bell hooks, *Reel to Real: Race, Sex and Class at the Movies* (London and New York: Routledge, 2008).

Keeling, K. *The Witch's Flight: The Cinematic, The Black Femme, and the Image of Common Sense* (Durham NC: Duke University Press, 2008) [Introduction].

B. Ruby Rich, *New Queer Cinema: The Director's Cut* (Durham NC: Duke University Press, 2013).

[**Suggested further reading:** Nochlin, Linda and Maura Reilly, *Women Artists: The Linda Nochlin Reader*. London: Thames and Hudson, 2015 (includes a range of her essays and some recent reflection); Smith, Sidonie and Julia Watson (eds.), *Interfaces: Women/Autobiography/Image/Performance* (University of Michigan Press, 2002), which contains useful essays on women's visual self-representations. Annette Kuhn's *Family Secrets: Acts of Memory and Imagination* (London: Verso, 2002) is interesting on the centrality of photography to modern memory.]

### **Assignment:**

Working in small groups, please prepare an 8-minute presentation on one of the following artists/filmmakers: Louise Bourgeois; Rose Piper; Cindy Sherman; Claude Cahun; Frieda Kahlo; Francesca Woodman; Mmekutmfon Essien; Zanele Muholi; Tracey Emin; Lynne Ramsay; Marzieh Meshkini; Cheryl Dunye; Agnes Varda. (This is not an exhaustive list, so please feel free to work on another practitioner if you want to.) Pay close attention to the form of each artist's work by focusing the presentation on a few images. Rather than leaning too heavily on biography (unless appropriate), try to reflect, using the readings, on your artist's engagement with feminist concerns, on how they politicise the medium in which they work, on how they open space for counter-hegemonic narratives.

## **PART 3: RESEARCH AND WRITING**

### **Week 7: Doing your own research**

#### **Tuesday 22 November (Jane Garnett)**

This session will focus on students' own research design and planning. It will also cover what goes into a research proposal.

### **Assignment:**

#### **Part 1**

#### **(on your own)**

1. What area of study interests you?
2. What community/ies of scholars would you like to be engaging with? Is there a particular conversation you want to join?
3. What topic within this conversation do you want to focus on?
4. List several questions about your topic.
5. Evaluate them. Which seems more/most fruitful or significant?
6. Why would it be important to answer this question?
7. Write a statement of purpose in the following form:  
I am studying X  
Because I want to find out Z  
In order to help my reader understand Y
8. What sort of sources will you look at to answer your question?
9. Brainstorm a plan: what is it that you will need to do to fulfil your purpose?

#### **Part 2**

(in groups of four)

Present what you've come up with to each other.

See how that interaction can help (a) generate questions; and (b) brainstorm possible areas of significance. Ask each other what might be interesting about your respective ideas. What sorts of questions would you have?

**For each project, run through the checklist:**

1. Does the research question provide a clear idea of what the research project is about?
2. Is the question addressable by research?
3. Is the question researchable?
4. Is the research question feasible given time constraints?
5. Is the question interesting/important? In what ways?

**Class**

In the class, each small group will present their respective individual research focus and also reflect on what the process of brainstorming did to help refine their questions.

**Week 8: Writing**

**Tuesday 29 November (Jane Garnett)**

The focus for this week is on what makes good academic writing.

**Assignment:**

1. Find one published scholarly article which you really admire and would like to emulate in your dissertation.
2. Form a group of four, and discuss your respective choices. There may be differences of disciplinary criteria or convention, there may be cultural distinctions, there may be subjective differences of taste. Talk these through, and appoint a spokesperson to present the key discussion points.
3. Bring along copies of your individual pieces, and be prepared to talk in general discussion about why you have identified it as the sort of piece you would like to write. If there are particular short sections which vividly characterise the article's strengths, print out some copies of those extracts.

Find an abstract of a paper you're interested in – either the abstract for the article in (1), or for another article either within your discipline or which has some thematic similarity to your project. Consider what makes it good – or less effective.

## Appendix C – Option Courses

### MICHAELMAS TERM 2022

#### ***Feminist Perspectives on the Body***

**Course convenor:** Katherine Morris ([katherine.morris@philosophy.ox.ac.uk](mailto:katherine.morris@philosophy.ox.ac.uk))

MAXIMUM NUMBER OF STUDENTS: 5

*NB: This option may also run in Hilary Term depending on demand.*

This course begins from the premise that bodies are not mere physical or biological objects, but centres of ‘lived experience’, the ‘existential ground of culture’, and sites for the exercise of power. The course offers theoretical tools and perspectives from which to examine a variety of *questions* and issues related to bodies which many of us encounter in everyday life. The range of questions covered is to some extent flexible according to the interests of participants, but may include: Is the distinction between the sexes entirely biological? And how many sexes are there? Are trans individuals best conceptualised as ‘trapped in the wrong body’? Are bodily events like menstruation, childbirth and menopause events to be managed by medics? Do men and women occupy space differently (e.g., do men ‘take up more space’ than women)? (If so, why, and what is the significance of this?) Are women’s bodies inherently more vulnerable than men’s, and is vulnerability always something negative? Why do so many women have their bodies surgically altered? (Should feminists be worried by this, and, if so, why?) Why do so many women appear to have such a troubled relationship to food? Is there anything wrong with ‘selling one’s body’?

#### ***Women’s Intellectual History from 1850 to the present***

MAXIMUM NUMBER OF STUDENTS: 3

**Course convenor:** Jane Garnett ([jane.garnett@history.ox.ac.uk](mailto:jane.garnett@history.ox.ac.uk))

How gendered have intellectual debates and the production of knowledge been over the last century and a half? What have been the variables and resistances? How have they been inflected by class, family circumstance, religion, race, sexuality, disability? The course begins to address these questions with a collective focus on the contributions of women to intellectual life and debate in Britain. It considers the controversy over women’s access to higher education in the later nineteenth century, the ways in which particular academic disciplines or fields of creativity have developed, and the ways in which women’s voices have been marginalized, challenged, encouraged or canalised. Discussion builds on primary material relating to women’s creative activity; and links this activity to the context of critical questions about the roles of women in particular fields of debate and culture (including visual, oral and aural cultures), and the ways in which they changed over time. Course participants then develop their own independent project (guided by one-on-one meetings in the second half of term, as well as comparative discussion within the group); there is very wide scope to specialize by period, cultural context, part of the world, field, or forms of intersectionality.

### ***Postcolonial Perspectives: Race and Gender in Brazil, Mozambique and Portugal***

**Course convenors:** Claudia Pazos Alonso ([claudia.pazos-alonso@mod-langs.ox.ac.uk](mailto:claudia.pazos-alonso@mod-langs.ox.ac.uk)) and Claire Williams ([claire.williams@mod-langs.ox.ac.uk](mailto:claire.williams@mod-langs.ox.ac.uk))

This course examines a selection of key women writers from the Portuguese-speaking world from the 1950s onwards. It interrogates the extent to which racial and sexual differences impact on the production, diffusion and consumption of literary texts in an increasingly globalized market. What does it mean to be a black woman writing a diary in a *favela* in mid-20th century Brazil? Or to write as a black African woman post-independence and in the present day? What can the 'coming of age' biographical experiences of being white and female in Mozambique during the colonial war reveal about conceptualizations of women and nation from a postcolonial perspective? The case-studies may include Carolina Maria de Jesus and Conceição Evaristo (Brazil), Noemia de Sousa Lília Mompole and Paulina Chiziane (Mozambique), Isabela Figueiredo (Portugal). Primary and secondary texts are available in English.

### ***Fiction in English, 1789 to the Present: Gender and Race***

**Course convenor:** Pelagia Goulimari ([pelagia.goulimari@ell.ox.ac.uk](mailto:pelagia.goulimari@ell.ox.ac.uk))

*NB: This option may also run in Hilary Term depending on demand.*

The template and syllabus for this course will be finalized after consultation with the students selecting the Option, in view of their interests. Writers to be studied include: Mary Wollstonecraft, Ann Radcliffe, Jane Austen, Lady *Caroline Lamb*, Mary Shelley, Elizabeth Gaskell, Harriet Jacobs, the Brontës, George Eliot, Frances E.W. Harper, Kate Chopin, Olive Schreiner, Charlotte Perkins Gilman, Edith Wharton, Willa Cather, Rokeya Sakhawat Hossain, Radclyffe Hall, Jessie Fauset, Virginia Woolf, Katherine Mansfield, Jean Rhys, Zora Neale Hurston, Nella Larsen, Vita Sackville-West, Djuna Barnes, Elizabeth Bowen, Anais Nin, Shirley Jackson, Jane Bowles, Doris Lessing, Iris Murdoch, Etel Adnan, Margaret Laurence, Qurratulain Hyder, Ursula K. Le Guin, Toni Morrison, Sylvia Plath, Audre Lorde, Valerie Solanas, Bertha Harris, Marge Piercy, Margaret Atwood, Angela Carter, Ama Ata Aidoo, Alice Walker, Octavia Butler, Kathy Acker, Leslie Feinberg, Jamaica Kincaid, Anne Carson, Chris Kraus, Jean 'Binta' Breeze, Lorrie Moore, Jeanette Winterson, Tsitsi Dangarembga, Bernardine Evaristo, Arundhati Roy, Jackie Kay, Ali Smith, Yvonne Vera, Helen Zahavi, Jhumpa Lahiri, Elif Şafak, Maggie Nelson, Isabel Waidner, Roxane Gay, Zadie Smith, Eimear McBride, Chimamanda Ngozi Adichie, Madeline Miller, Catherynne M. Valente, Kristen Roupenian, Helen Oyeyemi, Meena Kandasamy, Akwaeke *Emezi*, Daisy Johnson, Sally Rooney, Andrea Lawlor, Torrey Peters, Shola von Reinhold, Jo Hamya.

Topics include: encounters, dialogue and reciprocal interrogation between fiction, feminist, queer and transgender theory and practice, literary movements, genres and canons, critical

and political movements, cultural and political institutions. Crossing boundaries of gender, race, nation, class, sexuality. Alliances, contentions and power inequalities. The private, the public, the Outside, Outsiders' Society, counter-public spaces. Equality and difference. Docility, resistance, (re)construction. Woman, nonbinary, trans. She, they, Mx. The body, intentionality, appetite. Sexualities. Abortion, sterility and excessive fertility, motherhood, other-mothering, killing/resurrecting the mother. Narrative lines of flight and dead-ends (narrative flow and interruption). What is "women's writing"? Metafictional self-theorizing in fiction, figuring the artist, (re)construction of ancestors, intertextuality and resignification of the canon, orality, literacy and oraliteracy, biomythography, autofiction, autotheory, addressees, interactive narration. Cross-genre experiments and multi-modality.

### ***Feminism and Silence***

**Course convenor:** Suzan Meryem Kalayci ([suzan.kalayci@history.ox.ac.uk](mailto:suzan.kalayci@history.ox.ac.uk))

This course examines the complex relationships between silence, voice and power. Silence is often equated with oppression and powerlessness, and voice with agency and courage. In this course we will question this binary and discuss how silence can be both enabling and disabling. We will look at women's silences and the patriarchal conditions that produce them, and women's silences as political and aesthetic practices. We will discuss how to respond to textual silences, and those in oral histories, and explore how we can use them to illuminate not just which stories are told and untold, or silenced and suppressed, but how these stories and their silences affect us as their listeners. How do we negotiate and understand the construction of a silence? How can we highlight the absences that we uncover but also respect the silences that we encounter?

We will read core feminist texts on silence by, for example, Tillie Olson, Audre Lorde, Adrienne Rich, Cherríe Moraga, Gloria E. Anzaldúa and Susan Sontag and discuss the artistic practices of Agnes Bernice Martin, Martha Rosler, Eva Leitolf, Cori Olinghouse, and *Hera Büyüктаşçıyan*.

### ***Writing Women in the Middle Ages***

**Course convenors:** Sophie Marnette ([sophie.marnette@balliol.ox.ac.uk](mailto:sophie.marnette@balliol.ox.ac.uk)) and Helen Swift ([helen.swift@st-hildas.ox.ac.uk](mailto:helen.swift@st-hildas.ox.ac.uk))

*NB: this is an option shared with the French Sub-Faculty.*

It is strongly recommended that students choosing this option have a knowledge of French and that they let the course convenor know as early as possible of their intention to choose the topic in order to access background resources in Medieval French Literature.

Whether as patrons, addressees, characters, or even authors, women were absolutely central to Medieval French Literature. The main focus of this course is twofold, considering women as objects of writing, typically in male-authored texts (including writings with a fairly

misogynistic bias such as *fabliaux* or *Le Roman de la rose*), and women as writing subjects (such as Marie de France and Christine de Pizan).

### ***Nahda: Literature, modernity and institution-building in the Arabic 19th Century***

**Course convenor:** Marilyn Booth ([marilyn.booth@orinst.ox.ac.uk](mailto:marilyn.booth@orinst.ox.ac.uk))

*NB: this is an option shared with the Faculty of Oriental Studies.*

This option provides an introduction to the *nahda* (as Arab intellectuals were calling it before the end of the 19th century) or 'awakening' in Arabic letters and cultural activity. Exploring new styles and genres of writing, but equally looking back to the great classical tradition of Arabic literary expression, intellectuals were articulating visions of indigenous modernity as they grappled with how to read the impact of Europe on their societies. As modes of communication changed radically – trains, telegraphs, the press, independent book publishing, regular postal service, electricity, trams, and telephones became features of Arab urban life in the second half of the 19th century – so did ideas about writerly responsibility, audience composition, media of communication, and literary genre. There was now a sense of *publics* that writers helped to build and to which they responded. Equally, there were new ideas to convey, about nationalism and imperial power, about national economies and subjects' rights, about gender and social organization, about who should be educated and how.

### ***Transgender Theory and Writing***

**Course convenor:** Elliot Evans ([e.i.evans@bham.ac.uk](mailto:e.i.evans@bham.ac.uk))

ON-LINE (TEACHING AND SUPERVISION WILL TAKE PLACE ON-LINE)

This option considers transgender theory as an interdisciplinary field of enquiry: how, and why, do we need transgender studies? How does it differ from queer, feminist or gender studies? Is it trans\*, transgender or transsexual studies, and why does it matter?

We will consider how, why and in what ways transgender studies has emerged, relatively recently, and how we might characterise its major concerns. For instance: how have transgender theorists reacted to or against various discourses of trans\* identity (medical and psychoanalytic, legal, feminist etc.) and how have they formed their own discourse of gender, sex and embodied experience? What does it mean to attempt to construct a transgender politics, or a transgender history? Authors to be considered for study include: Sandy Stone, Paul B. Preciado, Susan Stryker, Jack Halberstam, Aren Z. Aizura, Jan Morris, Leslie Feinberg, Maggie Nelson, Cameron Awkward Rich, Jules Gill Peterson, Talia Mae Bettcher, Akwaeke Emezi, Jay Prosser, Vivian K. Namaste, Dean Spade, Patrick Califia, C. Riley Snorton, Kate Bornstein, Julia Serano. Topics might include: technologies, identity, embodiment, subjectivity, migration, borders, borderlands, violence, normativity, biopower, sexology, autotheory, narrative, psychoanalysis, temporality, affect, birth, binaries,

reproduction, medical discourse, neologisms, language, racialisation, incarceration, (re)claiming, histories, archives, futures.

***Crossing fiction and theory: African women writers and African feminism in conversation***

**Course Convenor:** Dorothee Boulanger ([dorothee.boulanger@mod-langs.ox.ac.uk](mailto:dorothee.boulanger@mod-langs.ox.ac.uk))

This option seeks to explore feminist theory through the lens of African fiction written by women authors. Each session will look at a text of fiction (novels by writers such as Tsi-Tsi Dangarembga, Yvonne Vera, Mariama Bâ, Chimamanda Ngozi Adichie) and theoretical sources about African feminism, in order to interrogate the necessity and specificity/ies of a distinctly African form of feminism. At a time when Western control over the production and dissemination of knowledge is increasingly denounced, exploring both African fiction and theory allows one to engage in epistemic debates surrounding the coloniality of power. Using fiction to do so, furthermore, displaces Western disciplinary boundaries and captures the historical relevance and political essence of African narratives. Among the major themes of study we will look at patriarchy and the household, motherhood, gender and the body, religion and the sacred, sexual violence, oral culture, the division of labour, race and diasporic feminist identities.

## HILARY TERM 2023

*Students must choose an option course **by the end of Michaelmas Term** and submit their choices (first and second) to the course administrator. They should arrange to meet the option tutor by the end of Michaelmas term to discuss areas of interest, and to receive a reading list. At this meeting, the option tutor will discuss teaching arrangements for Hilary Term.*

*Certain Hilary Term options recommend advance preparation during Michaelmas Term (see the list below); if you are interested in taking one of these, you need to contact the relevant option tutor before the start of Michaelmas Term.*

### ***Black Women in the Anglo-Atlantic World, 1600-1850***

**Course Convenor:** Brenda E. Stevenson ([brenda.stevenson@history.ox.ac.uk](mailto:brenda.stevenson@history.ox.ac.uk))

This course will explore the lives, ideas and productions of African and African descended women in the Anglo-American/British Atlantic worlds from the early modern era to the middle of the 19<sup>th</sup> century. Its subjects will include both enslaved and free black women in British North America, the Caribbean, West Africa and Britain. Major topics discussed include: the process of female enslavement and the black female in the Atlantic slave trade; the enslaved and free black female's social, cultural and working lives; black female as sexual being/object; reproduction and motherhood; female resistance, maroonage and fugitivity; political voices and action; and autobiography, subjectivity and archives. Reading and source materials include primary and secondary readings and local archival explorations.

### ***Gender and Development***

**Course convenor:** Maria Jaschok ([maria.jaschok@area.ox.ac.uk](mailto:maria.jaschok@area.ox.ac.uk))

MAXIMUM NUMBER OF STUDENTS: 10

**Please email Dr Jaschok at the start of Michaelmas Term and she will direct you to optional preparatory classes held in Michaelmas Term.**

This course is designed to provide students the conceptual tools to understand the links between gender and development at a theoretical as well as policy level. The course will cover theories on gender and development, review a variety of gender and development programmes put in place by government and donor agencies, explore the range and impact of NGOs' women empowerment initiatives, and review critiques of the gender and development debates by third world and Muslim feminists. By the end of the course, students should be able to pursue academic research on these themes or apply this learning to design actual development programmes.

### ***The Philosophy and Feminism of Simone de Beauvoir***

**Course convenor:** Kate Kirkpatrick ([kate.kirkpatrick@philosophy.ox.ac.uk](mailto:kate.kirkpatrick@philosophy.ox.ac.uk))

Once heralded as ‘the feminist Bible’, Simone de Beauvoir’s *The Second Sex* has been credited with introducing a distinction between sex and gender, endorsing a social-construction account of the concept ‘woman’, and offering a phenomenology of sexual difference. Beauvoir’s analysis of woman as ‘the Other’ was influential for decades of feminist theory, and her description of the alienation that results from women’s experience of sexual objectification in adolescence and beyond has informed the UK government’s current Sexual Harassment policy. She has been called intersectional *avant la lettre* and accused of pernicious universalism and ‘white feminism’. Is it surprising that one of the best-selling books in the history of philosophy should have generated so many, and such contradictory, readings? What did Beauvoir actually claim? This option paper introduces students to Beauvoir’s philosophy, in order to root her feminism in its philosophical context and explore its relevance to feminisms today. Topics covered include: Beauvoirian existentialism’s emphasis on becoming; the ambiguity of human existence; the phenomenology of the body; motherhood; whether women consent to their own submission; and oppressive and emancipatory conceptions of love.

### ***Gendered Bodies in Visual Art and Culture***

**Course Convenor:** Maria Luisa Coelho ([maria.desousacoelho@lang.ox.ac.uk](mailto:maria.desousacoelho@lang.ox.ac.uk))

This option examines the representation of the gendered body in contemporary art and visual culture, and will consider a range of visual media, such as advertising, painting and photography. Different kinds of body image and forms of embodiment will be encountered, including work which has a strong bodily resonance but which does not obviously depict the human figure, such as abstract, fragmented or artificial bodies. We will address these different forms of embodiment by engaging with theories produced in several critical contexts, such as feminism, psychoanalysis, semiotics and postcolonialism, and we will discuss concepts such as abjection, performativity, fetishism, spectacle, repression and empowerment in relation to specific examples of bodily representation. The body images we will examine include those where masculinity or femininity is more firmly inscribed, but also others that destabilize conventional gender norms. This option aims to provide an understanding of key concerns IN contemporary visual art and culture in relation to questions of identity and politics, sexuality and gender.

### ***Philosophy of birth – When the uterus enters the door, reason goes out the window***

**Course Convenor:** Stella Villarmeia ([stella.villarmeia@philosophy.ox.ac.uk](mailto:stella.villarmeia@philosophy.ox.ac.uk))

ON-LINE (TEACHING AND SUPERVISION WILL TAKE PLACE ON-LINE)

This course examines informed consent as a fundamental human right and a safeguard against obstetric violence. Reconstructing the history of the naturalization of female rationality is crucial to understanding the lack of real informed consent during

childbirth. The long-neglected conceptual relation between uterus and reason explains much of the frontline clinical approach to women's rights in the labour room. The seminar will offer the philosophical tools to advance women's autonomy, integrity and capacity to make informed decisions about their health and wellbeing during labour. Unveiling the conceptual obstacles that ground our practices is a fruitful way to effect change in them.

### ***'Friendship as a Way of life': kinship and the nature of queerness***

**Course Convenor:** Eleri Watson ([elery.watson@ell.ox.ac.uk](mailto:elery.watson@ell.ox.ac.uk))

What does it mean to *be* or *do* queer? In 'Friendship as a Way of Life', the French philosopher Michel Foucault contends that to be queer is not simply a way of having sex. Rather, there is a *doing* and *being* gay that is an affective 'way of life', forged in relation to others. For Foucault, being queer is about constantly exploring new ways to relating to new and diverse others by creating 'unexpected lines of force' and coalitions across ever-changing identarian borders. Yet, queer theorists including Lee Edelman, Guillaume Dustan, Guy Hocquenghem and Leo Bersani have rejected such thinking. Rather, they call for anti-relational, anti-heteronormative models of queerness which privilege primarily white, gay male sexual transgression at the expense of kinships, solidarity and politics across difference. Such debates have troubled the study of LGBTQ+ lives and queer activist praxis over the course of the twentieth and twenty-first centuries, representing a point of perpetual return for theorists from Judith Butler to José Muñoz. These divisions intersect with issues of inclusion/exclusion from queer spaces and activisms, the power dynamics of 'making friends while queer' and the non-linear nature of queer identity and history.

This interdisciplinary course will provide the opportunity for students to critically examine these debates, by exploring the work of theorists including Jacques Derrida, Eve Kosofsky Sedgwick, José Muñoz, Michel Foucault, Judith Butler, Lee Edelman and Hélène Cixous alongside archival, visual and literary works. By the end of the course, students will have developed critically and theoretically founded views on what kinship is and its possible relationship to Western notions of queerness since 1900. Students will be able to use archival, literary and visual materials to explore the questions: What is queer? What might queer kinship look like? What can queer kinships do and be? What does queerness without kinship look like? What are its possibilities?

### ***Contemporary Women's Writing in German***

**Course convenor:** Georgina Paul ([georgina.paul@mod-langs.ox.ac.uk](mailto:georgina.paul@mod-langs.ox.ac.uk))

*NB: this is an option shared with the German Sub-Faculty.*

This course examines the range and varieties of literature written in German by women after 1945. It offers the opportunity to examine issues of identity, sexuality, race, myth,

feminism, tradition, and politics, as well as genre, aesthetic strategy and language within the context of work by important writers of the post-war period. A knowledge of German, while desirable, is not essential, as key primary and secondary texts are available in translation.

### ***Gender and the Classics – Religion as Paradox and Paradigm***

**Course convenor:** Lewis Webb ([lewis.webb@classics.ox.ac.uk](mailto:lewis.webb@classics.ox.ac.uk))

*NB: this is an option shared with the Faculty of Classics.*

The ancient world distinguished hyperbolically between male and female, and equally hyperbolically turned male and female gender constructs into power hierarchies. Yet, ancient sources reveal voices and discourses that challenged the gender binary and respected diversity and fluidity of gender. Curiously, it is primarily in the realm of religion that the paradoxical clash of these observations manifests itself. On the one hand, Mediterranean polytheistic religions featured powerful goddesses and allowed women to hold important and public religious office, and non-conforming sex- and gender-roles formed part of religious practices; on the other hand, Graeco-Roman myths screamed sexism and patriarchal ideology, and female religious frenzy and eunuch priests spelled scandal and provoked public fear.

This Option explores central themes that illustrate this tension between paradox and paradigm, such as 'gender in myth', 'male and female agency', 'gendered bodies', 'virgins and eunuchs', 'gender and religious memory', with much scope for students' individual interests. The material will be textual and visual, and recent scholarship in both ancient gender studies and ancient religion will be brought together. All themes will be addressed with a reflection on methods and approaches, with the aim of placing the discipline of Classics and its engagement with feminist and queer theories in current debates on religion and gender. Students interested in this Option are encouraged to attend the lectures on Sexuality and Gender offered by the Classics Faculty in Michaelmas term.

### ***Historical Fictions of the Long Eighteenth Century on Screen and Page***

**Course Convenor:** Ros Ballaster ([ros.ballaster@mansfield.ox.ac.uk](mailto:ros.ballaster@mansfield.ox.ac.uk))

*NB: this is an option shared with the English Faculty.*

What is the history of the making of the (long) eighteenth century (1660-1830) into an historical fiction? What are the key tropes and styles that shape the reception of the eighteenth century on page, stage and screen and how have they been formed through contact with the already media-aware and media-immersive forms of the period itself? The series is designed to introduce landmark adaptations and the myths of the period that have informed page, stage and screen treatments since the early 20<sup>th</sup> century. We then consider

a series of 'case studies', exploring the construction of 'transgression' as a trademark of modern adaptation of the period: prostitution, lesbianism, slave revolts, anti-colonialism. Along the way we will not only look at the complex interplay of sources beyond the 'translation' of novel to stage or screen, but also pay attention to the use of: narrative focalisation; music, soundtrack and voiceover; *mise-en-scène* and especially the use of the close-up; liveness and the haptic qualities of fiction.

### ***Gender and Sexuality on Screen***

**Course convenor:** Alice Pember ([a.pember@gmul.ac.uk](mailto:a.pember@gmul.ac.uk))

From its birth as a medium in the late 19<sup>th</sup> century, to the present age of Netflix and streaming, cinema has been a space in which societal ideas about gender and sexuality have been formed and contested. This option invites students to build on the skills developed in 'Visual Methodologies' to examine the role of contemporary cinema in the affirmation and construction of counter-hegemonic genders and sexualities. As well as providing an introduction to important approaches to sex and gender in contemporary film studies (including psychoanalysis, phenomenology and queer and ecofeminist theoretical approaches), it will invite students to consider how the form, aesthetics and technology of cinema itself negotiate the embodied experience of gender and sexuality. Examining topics as diverse as feminine monstrosity in body horror, affect and girlhood, queer political cinema and the AIDS crisis, and vegan feminist cinema, this option will ask: how do contemporary films reflect and inform societal ideas about gender and sexuality?

## Appendix D – Examination Conventions

These are the definitive examination conventions for the MSt in Women’s, Gender, and Sexuality Studies for the academic year 2022-23

### 1. INTRODUCTION

This document sets out the examination conventions applying to the MSt in Women’s, Gender, and Sexuality Studies for the academic year 2022-23. These conventions have been approved by the Steering Committee for the MSt in Women’s, Gender, and Sexuality Studies.

Examination conventions are the formal record of the specific assessment standards for the course or courses to which they apply. They set out how examined work will be marked and how the resulting marks will be used to arrive at a final result and classification of an award.

### 2. RUBRICS FOR INDIVIDUAL PAPERS

Candidates must offer A and B below, two options from C, and a dissertation D.

Written work, essays and dissertation, must be submitted by uploading it to the Inpera only; no concomitant copy submission may be submitted, for any purpose. Electronic submissions must be received by the deadline; technical problems external to the Inpera system will not be accepted as grounds for excusing lateness. Written work shall be submitted as word-processed files converted to PDF using the course coversheet as first page of the work. The PDF files must bear the candidate's examination number but not their name nor the name of their college). Each submission of written work must be accompanied by a Declaration of Authorship from the candidate that it is their own work except where otherwise indicated, to be completed online at the same time as that of submission.

A. Feminist Theory

B. Approaches to Feminist Research

C. Options. Candidates must follow two of a range of option courses approved by the Steering Committee for Women's Studies.

D. A dissertation of up to 12,000 words (and not less than 10,000), including footnotes but excluding bibliography, on a subject proposed by the candidate in consultation with the dissertation supervisor. Appendices should be avoided but must in any case be approved by the Chair of Examiners on an individual basis. Cases must be made on the basis that they are required for the examiners to understand the content of the dissertation. The subject matter of the dissertation may be related to that of either or both of the two pieces of written work submitted for the Options courses, but material deployed in such pieces of work may not be repeated in the dissertation.

Whilst attendance and participation are compulsory, components A and B are not summatively examined.

In the case of C, candidates will be examined by the submission of written work. The essays submitted under C should be of 6,000-7,000 words, including footnotes and excluding bibliography. The approval form detailing the topics of the written work proposed not later than Friday of fifth week of Hilary Term. The first piece of written work under C must be submitted not later than noon on Friday of eighth week of Hilary Term; the second piece of written work under C must be submitted not later than noon on Friday of first week of Trinity Term. Students must also include in the same documents brief abstracts (no more than 300 words) outlining the rationale and approach of the option essays.

Option course convenors are permitted to give bibliographical help with and to discuss drafts of written work submitted.

In the case of D, the dissertation must be submitted not later than noon on Friday of eighth week of Trinity Term. Students must also include in the same document a brief abstract outlining the rationale and approach of the dissertation. Supervisors or others are permitted to give bibliographical help with and to discuss drafts of dissertations.

A candidate who fails to submit any of the three written elements (that is, the two pieces of Option written work and the Dissertation) by the dates specified above shall be deemed to have withdrawn from the examination.

If a student wishes to substantially change the title of an option essay or the dissertation, they are to notify the course administration who will seek approval from the Chair of the Board of Examiners.

### 3. MARKING CONVENTIONS

#### 3.1 UNIVERSITY SCALE FOR STANDARDISED EXPRESSION OF AGREED FINAL MARKS

Agreed final marks for individual papers will be expressed using the following scale:

70 - 100	Distinction
65 – 69	Merit
50 - 64	Pass
0-49	Fail

#### 3.2 QUALITATIVE MARKING CRITERIA FOR DIFFERENT TYPES OF ASSESSMENT

*85-100: work of Highest Distinction level:*

Outstanding work of publishable quality demonstrating most of the following: exceptional originality, critical acumen, depth of understanding, subtle analysis, superb use of illustration and evidence and methodology; impeccable scholarly apparatus and presentation.

*75-84: work of High/Very High Distinction level*

Excellent work with outstanding elements showing the qualities of the lower distinction band but to a greater degree and consistently: a deep and authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, compelling analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; excellent scholarly apparatus and presentation.

*70-74: work of Distinction level:*

Excellent work: a deep and an authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, fine-grained analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; very good scholarly apparatus and presentation. There may be some unevenness of performance, and excellence in some areas may compensate for deficiencies in others.

*65-69: work at the Merit level:*

Very good work showing a proficient understanding of the issues and a sound grasp of relevant literature; clear structure, appropriate scope, lucid critical analysis supported by detailed, insightful and relevant illustration and evidence, solid argumentation, clarity of expression and exposition, appropriate attention paid to scholarly apparatus and presentation. The work may display some of the elements of 'distinction quality' work, but not exhibit the general excellence required of that band or may be flawed in some respect.

*57-64: work at the Pass level:*

Competent to very competent work showing a reasonable to good grasp of issues and relevant literature. The higher part of this band (60-64) may exhibit many of the qualities listed under 'merit', but some limitations to argumentative structure, exposition, presentation or analysis may distinguish this work from 'merit'. Such work may also display inconsistencies, imbalances or limitations of treatment especially in the lower range.

*50-56: work at Low Pass level:*

Work demonstrating a broadly satisfactory grasp of issues and relevant literature; limited and narrow argument; avoidance of significant irrelevance and major inaccuracies; the standard of writing and presentation will only be adequate. Work at this level is narrowly of pass quality, and may display serious shortcomings in coverage, use of material, skills, presentation or language.

*0-49: Fail*

In the upper 40s, work demonstrating some relevant material and analysis; it may be limited by insufficient depth of knowledge, understanding of issues or relevant literature; or by inadequate use of illustration, poor argument or organisation of material; or lack of clarity; or problems relating to scholarly presentation. Such work may display serious omissions or inaccuracies. All of these issues will become progressively more evident in work achieving marks of 45 or lower.

Examiners who award marks in this band must be prepared to indicate, through feedback forms or in a final report, the improvements necessary to bring the work to pass level.

### 3.3 VERIFICATION AND RECONCILIATION OF MARKS

(i) Each submission will be marked by two markers. The marks will fall within the range of 0 to 100 inclusive.

(ii) Each initial marker determines a mark for each submission independently of the other marker. The initial markers then confer and are encouraged to agree a mark. Where markers confer, this does not debar them from also re-reading where that may make it easier to reach an agreed mark.

(iii) In every case, the original marks from both markers are entered onto a marksheet available to all examiners, as well as the marks that result from conferring or re-reading.

(iv) If conferring or re-reading (which markers may choose to do more than once) does not reduce the gap between a pair of marks where a mark can be agreed between the markers, the submission is third read by an examiner, who may be an external examiner. For a difference of more than 10 marks between the two marks that cannot be resolved, a third marker will adjudicate. Marks will be resolved before the Final Meeting of Examiners.

(vi) The third reader of a submission (whether external or internal) may adjudicate between the two internal marks, and the third reader's mark will be the final mark.

(vii) The Board of Examiners may choose to ask the external examiner to act as an adjudicator, but this is not required by University regulations. The requirement is simply that the external examiner must be in a position to report on the soundness of the procedures used to reach a final agreed mark.

(viii) The expectation is that marks established as a result of third readings would not normally fall outside the range of the original marks. However, it is permissible for the third examiner to recommend to the Board of Examiners a final mark which falls outside the bounds of the two existing marks. Such a recommendation will only be approved by the Board if it can provide clear and defensible reasons for its decision.

(v) Marks are accompanied by comments on the performance of each candidate. Comment sheets are provided by each assessor on each submission. Any comments are made available to external examiners.

(xiii) Numerical marking will be expressed in whole numbers for agreed final marks. These marks will be made available to students (as well as faculties and colleges), and will appear on transcripts generated from the Student System.

### 3.4 SCALING

Scaling is not used in the assessment of this course.

### 3.5 SHORT-WEIGHT CONVENTION

There are no formal penalties for work that falls short of the minimum word limit. However, work that is significantly under-length is likely to be inadequate in its coverage and content, and will be so marked. As a rough guideline, less than three-quarters of the maximum word limit is likely to be inadequate.

### 3.6 PENALTIES FOR LATE OR NON-SUBMISSION OF SUBMITTED WORK

The scale of penalties agreed by the board of examiners in relation to late submission of assessed items is set out below. Details of the circumstances in which such penalties might apply can be found in the Examination Regulations (Regulations for the Conduct of University Examinations, Part 14.)

<b>Late submission</b>	<b>Penalty</b>
After the deadline but submitted on the same day	-5 marks (- 5 percentage points)
Each additional calendar day	-1 mark (- 1 percentage point)
Max. deducted marks up to 14 days late	-18 marks (- 18 percentage points)
More than 14 calendar days after the notice of non-submission	Fail

Failure to submit a required element of assessment will result in the failure of the whole Examination.

### 3.7 PENALTIES FOR OVER-LENGTH WORK AND DEPARTURE FROM APPROVED TITLES OR SUBJECT-MATTER IN SUBMITTED WORK

The Steering Committee for the MSt in Women's Studies has approved the following tariffs in relation to over-length work:

<b>Percentage by which the maximum word count is exceeded:</b>	<b>Penalty</b> (up to a maximum of -10)
Up to 5% over word limit	-1 mark
Up to 10% over	-2
Up to 15% over	-3
Each further 1-5% over	-1 further mark

### 3.8 PENALTIES FOR POOR ACADEMIC PRACTICE

In the case of poor academic practice, and determined by the extent of poor academic practice, the board shall deduct between 1% and 10% of the marks available for cases of poor referencing where material is widely available factual information or a technical description that could not be paraphrased easily; where passage(s) draw on a variety of sources, either verbatim or derivative, in patchwork fashion (and examiners consider that this represents poor academic practice rather than an attempt to deceive); where some attempt has been made to provide references, however incomplete (e.g. footnotes but no quotation marks, Harvard-style references at the end of a paragraph, inclusion in bibliography); or where passage(s) are 'grey literature' i.e. a web source with no clear owner.

If a student has previously had marks deducted for poor academic practice or has been referred to the Proctors for suspected plagiarism the case will be referred to the Proctors. Also, where the deduction of marks results in failure of the assessment and of the programme the case will be referred to the Proctors.

In addition, any more serious cases of poor academic practice than described above will be referred to the Proctors.

## 4. PROGRESSION RULES AND CLASSIFICATION CONVENTIONS

### 4.1 QUALITATIVE DESCRIPTORS OF DISTINCTION, PASS, FAIL

The mark scale and criteria for classification used by the Examiners are as follows:

#### *85-100: work of Highest Distinction level:*

Outstanding work of publishable quality demonstrating most of the following: exceptional originality, critical acumen, depth of understanding, subtle analysis, superb use of illustration and evidence and methodology; impeccable scholarly apparatus and presentation.

#### *75-84: work of High/Very High Distinction level*

Excellent work with outstanding elements showing the qualities of the lower distinction band but to a greater degree and consistently: a deep and authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, compelling analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; excellent scholarly apparatus and presentation.

#### *70-74: work of Distinction level:*

Excellent work: a deep and an authoritative understanding of the issues involved, the ability to pose and engage with sophisticated questions, originality, wide and detailed knowledge of relevant material, fine-grained analytical and critical thought, the provision of detailed, insightful and relevant illustration and evidence, sophisticated, incisive and lucid argument, clarity of expression and exposition; very good scholarly apparatus and presentation. There may be some unevenness of performance, and excellence in some areas may compensate for deficiencies in others.

*65-69: work at the Merit level:*

Very good work showing a proficient understanding of the issues and a sound grasp of relevant literature; clear structure, appropriate scope, lucid critical analysis supported by detailed, insightful and relevant illustration and evidence, solid argumentation, clarity of expression and exposition, appropriate attention paid to scholarly apparatus and presentation. The work may display some of the elements of 'distinction quality' work, but not exhibit the general excellence required of that band or may be flawed in some respect.

*57-64: work at the Pass level:*

Competent to very competent work showing a reasonable to good grasp of issues and relevant literature. The higher part of this band (60-64) may exhibit many of the qualities listed under 'merit', but some limitations to argumentative structure, exposition, presentation or analysis may distinguish this work from 'merit'. Such work may also display inconsistencies, imbalances or limitations of treatment especially in the lower range.

*50-56: work at Low Pass level:*

Work demonstrating a broadly satisfactory grasp of issues and relevant literature; limited and narrow argument; avoidance of significant irrelevance and major inaccuracies; the standard of writing and presentation will only be adequate. Work at this level is narrowly of pass quality, and may display serious shortcomings in coverage, use of material, skills, presentation or language.

*0-49: Fail*

In the upper 40s, work demonstrating some relevant material and analysis; it may be limited by insufficient depth of knowledge, understanding of issues or relevant literature; or by inadequate use of illustration, poor argument or organisation of material; or lack of clarity; or problems relating to scholarly presentation. Such work may display serious omissions or inaccuracies. All of these issues will become progressively more evident in work achieving marks of 45 or lower. Examiners who award marks in this band must be prepared to indicate, through feedback forms or in a final report, the improvements necessary to bring the work to pass level.

#### 4.2 FINAL OUTCOME RULES

- a) The examiners may award a distinction for excellence in the whole examination. To achieve a Distinction, an average mark of 70 or above across the three elements is required, with marks of 70 or above in at least two elements, one of which will normally be the dissertation (the mark for which must not in any case fall below 68).
- b) The examiners may award a merit in the whole examination. To achieve a Merit, an average mark of 65 or above across the three elements is required, with marks of 65 or above in at least two elements, one of which will normally be the dissertation (the mark for which must not in any case fall below 63).

- c) A candidate achieving an average of 50 or above across the three elements, but whose marks are not sufficient to achieve a Distinction, will be awarded a Pass, subject to the provisions of point (d) below.
- d) If repeated across all three elements of the course, a performance awarded 49 or below would cause the candidate to fail the examination.
- e) A candidate with an average exceeding 50% will still fail if (a) the submissions in BOTH Options should be awarded a fail mark; OR (b) the dissertation should be awarded a fail mark. Such a candidate is permitted to resubmit the elements of the examination which have failed to satisfy the Examiners, on one further occasion only.
- f) Candidates who have initially failed any element of the examination will not be eligible for the award of a Distinction or Merit.

#### 4.3 USE OF VIVAS

Candidates should be aware that they may be called to a viva voce examination by the Examiners.

#### 5. RESITS

Where an element, or elements, of an examination have been failed at the first attempt, candidates are entitled to one further attempt. Marks for any element that has been successfully completed at the first attempt may be carried forward, and therefore it will only be necessary for students to resit the failed element(s).

The two pieces of written work submitted for option papers (see 2. above) shall be resubmitted by noon on Friday of Week 1 of the Trinity Term following their first examination. The dissertation shall be resubmitted by not later than noon of Friday of Week 8 of the Trinity Term following their first examination.

The highest mark that may be awarded for resubmitted work is 50 (pass).

#### 6. CONSIDERATION OF MITIGATING CIRCUMSTANCES

A candidate's final outcome will first be considered using the classification rules/final outcome rules as described above in section 4. The exam board will then consider any further information they have on individual circumstances, as well as on the whole cohort.

Candidates may make a submission under Part 13 of the Regulations for Conduct of University Examinations, that unforeseen circumstances may have had an impact on their performance in an examination. A subset of the board (the 'Mitigating Circumstances Panel') will meet to discuss the individual applications and band the seriousness of each application on a scale of 1-3 with 1 indicating minor impact, 2 indicating moderate impact, and 3 indicating very serious impact. The Panel will evaluate, on the basis of the information provided to it, the relevance of the circumstances to examinations and assessment, and the strength of the evidence provided in support. Examiners will also note whether all or a subset of papers were affected, being aware that it is possible for circumstances to have different levels of impact on different papers. The banding information will be used at the final board of examiners meeting to decide whether and how to adjust a candidate's results.

# Appendix E - Plagiarism

## Plagiarism in the research and writing of essays and dissertations

### *Definition*

Plagiarism is the use of material appropriated from another source or sources, passing it off as one's own work. It may take the form of unacknowledged quotation or substantial paraphrase. Sources of material here include all printed and electronically available publications in English or other languages, or unpublished materials, including theses, written by others.

Plagiarism also includes the citation from secondary sources of primary materials which have not been consulted, and are not properly acknowledged (see examples below).

Why does plagiarism matter?

Plagiarism is a **breach of academic integrity**. It is a principle of intellectual honesty that all members of the academic community should acknowledge their debt to the originators of the ideas, words, and data which form the basis for their own work. Passing off another's work as your own is not only poor scholarship, but also means that you have failed to complete the learning process. Deliberate plagiarism is unethical and can have serious consequences for your future career; it also undermines the standards of your institution and of the degrees it issues.

### *What to avoid*

The necessity to reference applies not only to text, but also to other media, such as computer code, illustrations, graphs etc. It applies equally to published text drawn from books and journals, and to unpublished text, whether from lecture handouts, theses or other students' essays. You must also attribute text or other resources downloaded from web sites.

There are various forms of plagiarism and it is worth clarifying the ways in which it is possible to plagiarise:

- **Verbatim quotation without clear acknowledgement**

Quotations must always be identified as such by the use of either quotation marks or indentation, with adequate citation. It must always be apparent to the reader which parts are your own independent work and where you have drawn on someone else's ideas and language.

- **Paraphrasing**

Paraphrasing the work of others by altering a few words and changing their order or by closely following the structure of their argument, is plagiarism because you are deriving your words and ideas from their work without giving due acknowledgement. Even if you include a reference to the original author in your own text you are still creating a misleading impression that the paraphrased wording is entirely your own. It is better to write a brief summary of the author's overall argument in your own words than to paraphrase particular sections of his or her writing. This will ensure you have a genuine grasp of the argument and

will avoid the difficulty of paraphrasing without plagiarising. You must also properly attribute all material you derive from lectures.

- **Cutting and pasting from the Internet**

Information derived from the Internet must be adequately referenced and included in the bibliography. It is important to evaluate carefully all material found on the Internet, as it is less likely to have been through the same process of scholarly peer review as published sources.

- **Collusion**

This can involve unauthorised collaboration between students, failure to attribute assistance received, or failure to follow precisely regulations on group work projects. It is your responsibility to ensure that you are entirely clear about the extent of collaboration permitted, and which parts of the work must be your own.

- **Inaccurate citation**

It is important to cite correctly, according to the conventions of your discipline. Additionally, you should not include anything in a footnote or bibliography that you have not actually consulted. If you cannot gain access to a primary source you must make it clear in your citation that your knowledge of the work has been derived from a secondary text (e.g. Bradshaw, D. *Title of book*, discussed in Wilson, E., *Title of book* (London, 2004), p. 189).

- **Failure to acknowledge**

You must clearly acknowledge all assistance which has contributed to the production of your work, such as advice from fellow students, laboratory technicians, and other external sources. This need not apply to the assistance provided by your tutor or supervisor, nor to ordinary proofreading, but it is necessary to acknowledge other guidance which leads to substantive changes of content or approach.

- **Professional agencies**

You should neither make use of professional agencies in the production of your work nor submit material which has been written for you. It is vital to your intellectual training and development that you should undertake the research process unaided. Under Statute XI on University Discipline, all members of the University are prohibited from providing material that could be submitted in an examination by students at this University or elsewhere.

- **Autoplagiarism**

You must not submit work for assessment which you have already submitted (partially or in full) to fulfil the requirements of another degree course or examination, unless this is specifically provided for in the special regulations for your course.

***Relating principles of plagiarism to the research and writing of essays and the dissertation***

- Essays and dissertations will invariably involve the use and discussion of material written by others, with due acknowledgement and with references given. This is standard practice, and can clearly be distinguished from appropriating without acknowledgement, and presenting as your own material produced by others, which is what constitutes plagiarism. It is possible to proceed in two ways if you wish to present an idea or theory from one of your sources.

An argument, for example, from Raymond Gillespie's work on religion in Ireland in the early modern period might be presented by direct quotation as follows:

'The idea of providence [became] powerfully divisive in early modern Ireland since each confessional group was convinced that it had unique access to the power of God'.<sup>2</sup>

Or, you might paraphrase:

Providence caused conflict in early modern Ireland: each confession claimed particular Divine favour.<sup>3</sup>

If you adopt the latter course, be aware that you should be expressing ideas essentially in your own words and that any paraphrased material should be brief.

When you conduct research for your dissertation, you should always consult the primary materials, as far as possible, rather than depending on secondary sources. The latter will often point you in the direction of original sources, which you must then pursue and analyse independently.

There may, however, be some occasions on which it is impossible to gain direct access to the relevant primary source (if, for example, it is unprinted and located in a foreign or private archive, or has been translated from a language with which you are unfamiliar). In these circumstances, you may cite from the secondary source, with full acknowledgement. This should be in the following form, here in a Welsh-language example:

'In order to buy this [the Bible] and to be free of oppression, go, sell thy shirt, thou Welshman'.<sup>4</sup>

When choosing your dissertation subject it is important to check that you can gain access to most of the primary materials that you will need, in order to avoid the type of dependence discussed here.

### **Guidance for note-taking:**

The best way to ensure that you do not engage in plagiarism of either of the kinds discussed above is to develop good note-taking practices from the beginning. When you take notes from secondary sources always register author, title, place and date of publication and page numbers. Above all, if you think you might wish to quote a sentence or phrase directly, put it in quotation marks from the outset: otherwise make sure the summary language is your own.

When you extract a primary source immediately note both its place or origin and situation within your secondary text. If you have any doubts about how to access the primary material, ask for advice at this early stage, not when you come to assemble your ideas prior to writing up the essay or dissertation.

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<sup>2</sup> R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

<sup>3</sup> R. Gillespie, *Devoted People: Belief and Religion in Early Modern Ireland* (Manchester, 1997), p. 50

<sup>4</sup> Thomas Jones, *Hen Gwndidau Carolau a Chywyddau*, cited and translated in G. Williams, *Wales and the Reformation* (Cardiff, 1997), p. 358.

***Penalties:***

The Proctors regard plagiarism as a serious form of cheating for which offenders can expect to receive severe penalties including the return of a mark of zero on the work submitted. Even the lightest penalties for plagiarism will almost certainly have the effect of pulling down the candidates' overall result. The Examiners will check theses for plagiarism, and will use internet forms of check if it is deemed necessary to do so.

## Appendix F - Guidelines for the Presentation of Written Work

Your work should be lucid and presented in a scholarly manner. Display such evidence as is essential to substantiate your argument. Elaborate it in a manner which is clear, concise, consistent, accurate and complete.

### Styling your work as you write:

There are several sets of conventions and published guides to explain them. None is obligatory, but some will be more appropriate (and generally used) in particular disciplines. The important point is that you should follow one system throughout all the pieces of work submitted.

The Harvard system largely avoids footnotes by citing references in the text, where they take the form of the author's surname followed by the date of publication and any page reference within brackets: e.g. (Johnston, 1989: 289). The works referred to are gathered at the end of the piece of work, arranged alphabetically by author, with full bibliographical details.

An alternative system (Chicago) confines references to footnotes, normally using the full author name, title and publication details in the first reference and an abbreviated form of author and title in subsequent references.

Whichever system you adopt, you should choose it early and learn its conventions so well that you automatically apply them consistently.

### The relation of text, notes and appendices:

The ideal relationship is perhaps best expressed as one of scale. The text is self-evidently your major contribution. The word-limits placed on the essays and dissertation assume a scale appropriate to the topic, the time which you have to work on it, and the importance of writing clearly and succinctly. In writing and revising your work, strive always to make it simpler and shorter without prejudicing the substance of your discussion.

The main function of a footnote is to cite the authority for statements which you make in the text, so that your readers may verify them by reference to your sources. It is crucial that these references are accurate. Try to place footnote or endnote number references at the end of sentences or paragraphs.

Footnotes, placed at the bottom of the page on which the material to which they refer is contained, should be indented as paragraphs with the footnote number (raised as superscript) preceding the note itself, and the second (and subsequent) line(s) of the note returning to the left-hand margin. They should also be single-spaced. Most word-processing programmes use this as standard form. The same holds for endnotes.

Appendices offer a convenient way of keeping your text and footnotes clear. If you have hitherto unpublished evidence of primary importance, especially if it is unlikely to be readily accessible to your examiners, it may be helpful to append it. Every case must be argued in terms of the relevance and intrinsic value of the appended matter. If the Appendix takes you over the word limit, you must seek formal approval to exceed that word limit well before submission.

Textual apparatus: if you are presenting an edition of a literary work, the textual apparatus, in single spacing, must normally appear at the foot of the page of text to which it refers.

### **Quotation in foreign languages:**

Quotations in foreign languages should be given in the text in the original language. Translations into English should be provided in footnotes, or in the body of your text if the translation forms part of the substance of your discussion. If reference is made to a substantive unpublished document in a language other than English, both the document in the original language and a translation should be printed in an Appendix.

### **Abbreviations:**

These should be used as little as possible in the body of the text. List any which you do use (other than those in general use, such as: cf., ed., e.g., etc., f., ff., i.e., n., p., pp., viz.) at the beginning of the essay (after the table of contents in the case of the dissertation), and then apply them consistently. Adopt a consistent policy on whether or not you underline abbreviations of non-English origin.

Avoid *loc. cit.* and *op. cit.* altogether. Reference to a short title of the work is less confusing and more immediately informative. Use *ibid.* (or *idem/eadem*), if at all, only for immediately successive references.

### **Italic or Roman?**

Be consistent in the forms which you italicise. Use italics for the titles of books, plays, operas, published collections; the names, full or abbreviated, of periodicals; foreign words or short phrases which have not become so common as to be regarded as English.

Use roman for the titles of articles either in periodicals or collections of essays; for poems (unless it is a long narrative poem the title of which should be italicised); and for any titled work which has not been formally published (such as a thesis or dissertation), and place the title within single inverted commas.

For such common abbreviations as *cf.*, *e.g.*, *ibid.*, *pp.*, *q.v.*, etc., use roman type.

### **Capitals**

Reserve these for institutions or corporate bodies; denominational or party terms (Anglican, Labour); and collective nouns such as Church and State. But the general rule is to be sparing in their use. The convention in English for capitalisation of titles is that the first, last and any significant words are capitalised. If citing titles in languages other than English, follow the rules of capitalisation accepted in that language.

### **Quotations:**

In quotation, accuracy is of the essence. Be sure that punctuation follows the original. For quotations in English, follow the spelling (including capitalisation) of the original. Where there

is more than one edition, the most authoritative must be cited, rather than a derivative one, unless you propose a strong reason to justify an alternative text.

Short quotations: if you incorporate a quotation of one or two lines into the structure of your own sentence, you should run it on in the text within single quotation marks.

Longer quotations: these, whether prose or verse or dramatic dialogue, should be broken off from the text, indented from the left-hand margin, and printed in single spacing. No quotation marks should be used.

Quotations within quotations: these normally reverse the conventions for quotation marks. If the primary quotation is placed within single quotation marks, the quotation within it is placed within double quotation marks.

### **Dates and Numbers**

Give dates in the form 27 January 1990. Abbreviate months only in references, not in the text.

Give pages and years as spoken: 20-21, 25-6, 68-9, 100-114, 1711-79, 1770-1827, or from 1770 to 1827.

Use numerals for figures over 100, for ages (but sixtieth year), dates, years, lists and statistics, times with a.m. and p.m. (but ten o'clock). Otherwise use words and be consistent.

Write sixteenth century (sixteenth-century if used adjectivally, as in sixteenth-century architecture), not 16th century.

### **References**

*Illustrations, tables etc.:* The sources of all photographs, tables, maps, graphs etc. which are not your own should be acknowledged on the same page as the item itself. An itemised list of illustrations, tables etc. should also be provided after the contents page at the beginning of a dissertation, and after the title page in the case of an essay.

*Books:* Precise references, e.g. in footnotes, should be brief but accurate. In Chicago style, give full details for the first reference, and a consistently abbreviated form thereafter. All such reduced or abbreviated titles should either be included in your list of abbreviated forms or should be readily interpretable from the bibliography. Follow the form:

Author's surname; comma; initials or first name (although in footnotes these should precede the surname – e.g. Henry James, W.W. Greg); comma; title (italicised); place of publication; colon; name of publisher; comma; date of publication (all this in parenthesis); comma; volume (in lower-case roman numerals); full stop; number of page or pages on which the reference occurs; full stop.

For example, an entry in the bibliography should be in the form:

Greg, W.W., *The Calculus of Variants* (Oxford, 1927).

Or:

Greg, W.W., *The Calculus of Variants* (Oxford: Oxford University Press, 1927).

But a reference in a footnote should be in one of the following forms:

*(First time cited)* Either:

See W.W. Greg, *The Calculus of Variants* (Oxford, 1927), pp. 43-4.

Or: See W.W. Greg, *The Calculus of Variants* (Oxford: Oxford University Press, 1927), pp. 43-4.

*(Subsequent citations)* Either:

See Greg, *Calculus*, pp. 43-4.

Or: See Greg (1927), pp. 43-4.

*Journals*: Follow the form:

Author's surname; comma; initials or first name; title of article (in single quotation marks); comma; title of journal (either full title or standard abbreviation, italicised); volume (in lower-case roman numerals); date (in parenthesis); comma; page number(s); full stop.

For example, an entry in the bibliography should be in this form:

Bennett, H.S., 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

But a reference in a footnote should be in the form:

*(first citation)*:

H.S. Bennett, 'Fifteenth-Century Secular Prose', *RES* xxi (1945), 257-63.

*(subsequent reference)*:

*either*: Bennett, 'Secular Prose', p. 258.

*Or*: Bennett (1945), p. 258.

*Plays*: In special cases you may wish to use through line numbering, but in most instances follow the

form:

Title (italicised); comma; act (in upper-case roman numerals); full stop; scene (in lower-case roman

numerals); full stop; line (arabic numerals); full stop.

E.g. *The Winter's Tale*, III.iii.3.

*Other works*: Many works, series, as well as books of the Bible, have been abbreviated to common forms which should be used. Serial titles distinct from those of works published in the series may often be abbreviated and left in roman. Follow these examples:

Bede, *Historia ecclesiastica* 2.3, ed. B. Colgrave and R.A.B. Mynors (Oxford, 1969), p. 143.

Bede, *Historia ecclesiastica* 2.3, p. 143 (for subsequent references)  
Prov. 2:5; Thess. 4:11, 14. (Do not italicise books of the Bible.)

*Manuscripts*: Both in the text and in the notes the abbreviation MS (plural MSS) is used only when it precedes a shelfmark. Cite the shelfmark according to the practice of the given library followed by either

f. 259r, ff. 259r-260v or fol. 259r, fols. 259r-260v. The forms fo. and fos. (instead of f. or fol.) are also acceptable.

The first reference to a manuscript should give the place-name, the name of the library, and the shelf-mark. Subsequent references should be abbreviated.

e.g. Paris, Bibliothèque Nationale, MS lat. 4117, ff. 108r-145r. Vatican City, Biblioteca Apostolica Vaticana, MS Vat. Lat. 5055, f. 181r.

### **Bibliography:**

A list of works consulted must be provided, usually at the end of the essay or dissertation.

The bibliography should be in alphabetical order by authors' surnames, or titles of anonymous works, or of works (especially of reference works) usually referred to by title, e.g. *Middle English Dictionary*, not under Kurath, H. and Kuhn, S., its editors.

It is sometimes helpful, and therefore preferable, to present the bibliography in sections: manuscripts, source material, and secondary writings. You might follow the pattern:

#### 1. Primary

- A. Manuscripts
- B. Printed Works

#### 2. Secondary

- A. Contemporary with the author(s) or work(s), the subject of your dissertation
- B. Later studies

References must be consistently presented, and consistently punctuated, with a full stop at the end of each item listed.

Either capitalise all significant words in the title, or capitalise the first word and only proper nouns in the rest of the title. In capitalising foreign titles follow the general rule for the given language. In Latin titles, capitalise only the first word, proper nouns and proper adjectives. In French titles, capitalise only the first word (or the second if the first is an article) and proper nouns.

Whereas in footnotes, and for series, publishing details may be placed within parentheses, for books in the bibliography the item stands alone and parenthetical forms are not normally used.

Give the author's surname first, then cite the author's first name or initials. Place the first line flush to the left-hand margin and all subsequent lines indented.

The publishing statement should normally include the place of publication; colon; publisher's name; comma; date of publication. When the imprint includes several places and multiple publishers simplify them to the first item in each case.

The conventional English form of the place-name should be given (e.g. Turin, not Torino), including the country or state if there is possible confusion (Cambridge, Mass., unless it is Cambridge in England).

For later editions and reprints, give the original date of publication only, followed by semicolon; repr. and the later publishing details: *Wuthering Heights*. 1847; repr. London: Penguin, 1989.

For monographs in series, omit the series editor's name and do not italicise the series title. Follow the form:

Borst, A., *Die Katherer*, *Schriften der Monumenta Germaniae Historica* 12. (Stuttgart, 1953), pp. 45-50.

For edited or translated works, note the distinction in the use of ed. in the following examples:

Charles d'Orléans, *Choix de poésies*, ed. John Fox. Exeter: Exeter University Press, 1973. [In this case the abbreviation means that the work is edited by Fox and does not change when there is more than one editor.]

Friedberg, E., ed., *Corpus iuris canonici*. 2 vols. Leipzig, 1879-81. [Here the abbreviation refers to the editor; the plural is eds.]

Bloch, Marc, *Feudal Society*, trans. L.A. Manyon. Chicago: Chicago University Press, 1961.